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THE HISTORY OF THE THEATRE IN TOLEDO, OHIO, FROM ITS BEGINNINGS UNTIL 1893

by
NORMA FRIZZELLE STOLZENBACH

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy in the
University of Michigan
(1954)

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THE HISTORY OF THE THEATRE IN TOLEDO, OHIO,
FROM ITS BEGINNINGS UNTIL 1893

by Norma Frizzelle Stolzenbach

Abstract

The history of the nineteenth-century theatre in Toledo, Ohio, covers a sixty-year period beginning with the founding of the city in 1833, and ending with the decline of the melodrama and the burning of the theatre which housed it in 1893. This study is divided into four sections; each section is devoted to the particular playhouse which was the major theatre of the period.

The first section is devoted to the improvised theatre and the entertainment halls built by Thomas Dunlap. The earliest drama in Toledo was presented in makeshift surroundings. In 1850 Thomas Dunlap built Union Hall, the first commercial entertainment hall, which served Toledo as a theatre until 1856. In 1856 Mr. Dunlap opened Stickney Hall, which housed dramatic entertainment until 1861.

In 1861 A. N. White of New York built White's Hall. This playhouse was adequate to house the small casts of the standard romantic drama, but when the spectacular melodrama rose to popularity, White's Hall was too small.

In 1871 the Wheeler Operahouse was opened. It was a typical nineteenth-century theatre with a large stage and ample room backstage. Wheeler Operahouse served for twenty-two years as Toledo's major theatre, and was visited by nearly every star who toured. The last five years of its

existence it fell into disrepute. Toledo citizens began plans to build a "modern" theatre; but before it could be built, the Wheeler Operahouse burned to the ground.

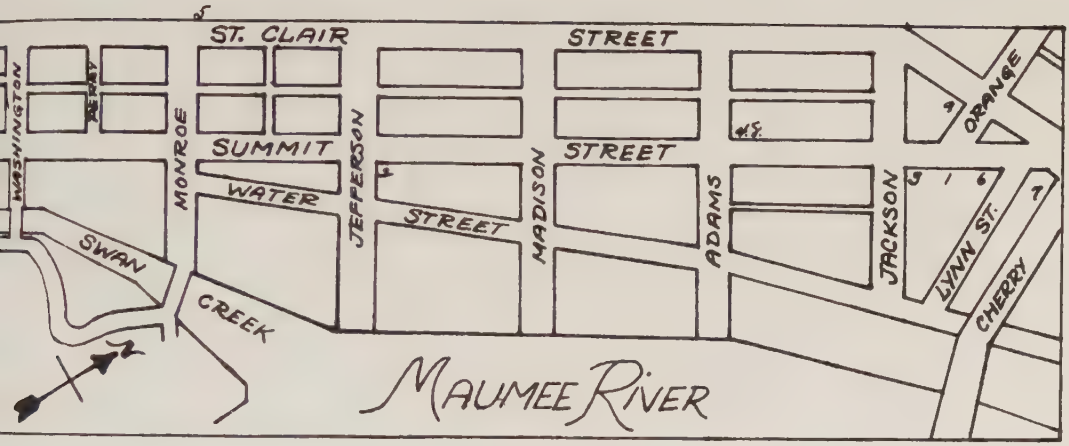
The last section of this study is devoted to the minor theatres which presented entertainment at popular prices. In 1885 the Whitney management, operators of Wheeler Operahouse and all major theatres in the Midwest, renovated White's Hall and changed the name to People's Theatre. In 1889 this theatre closed, and a second People's Theatre was opened. These theatres housed touring companies from the minor New York theatres.

Various types of acting companies played Toledo during the nineteenth century. The Dunlap Halls housed actors from the Midwest managed by midwesterners who leased the hall for a few weeks. White's Hall first housed resident companies whose managers leased it for the season. It also housed visiting stars who appeared with the resident company. Wheeler Operahouse was played by stars, who traveled with their own companies, and by the well-balanced company which featured leading men and women instead of stars.

The drama played in the nineteenth century included plays by Shakespeare and the standard romantic dramas. The contemporary drama, including the well-made play, the melodrama, and the character comedy, became popular in the 1870's.

Since all nineteenth-century actors traveled, histories of inland theatrical centers are needed to complete the total picture of dramatic activity in America. Toledo,

Ohio, a recognized lake port and railroad center, was also an important theatrical center. The theatres, the actors appearing in them, and the plays presented there are typical of those in all American "show towns."



1. Union Hall
2. Morris Hall
3. Stickney Hall
4. White's Hall
5. The Wheeler Operahouse
6. Adelphi Theatre
7. The Gem Theatre
8. The Peoples Theatre
9. The New Peoples Theatre

PREFACE

The recognized actors of the nineteenth century who played the New York houses toured all over America as well; consequently, the theatrical history of the period must cover, not only New York, but all other American theatrical centers. George C. D. Odell,[1] Arthur Hornblow,[2] and William Dunlap,[3] among others, have covered the New York scene; histories of Boston[4] and Philadelphia[5] theatre have been written, and several studies of inland theatre have been made. Ann Arbor has been recorded by Clara Behringer;[6] Detroit, Michigan, by Elaine McDavitt;[7] Pike's Peak Theatre, Denver,

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[1]George C. D. Odell, Annals of the New York Stage (15 vols.; New York: Columbia University Press, 1927-1949).

[2]Arthur Hornblow, A History of the Theatre in America (Philadelphia: Lippincott, 1919).

[3]William Dunlap, History of the American Theatre (London: R. Bentley, 1833).

[4]Eugene Tompkins and Quincy Kelby, The History of the Boston Theatre, 1854-1901 (Boston: Houghton Mifflin, 1908).

[5]Arthur Herman Wilson, "A History of the Philadelphia Theatre, 1835 to 1855" (Ph. D. dissertation, University of Pennsylvania, 1931).

[6]Clara Behringer, "A History of the Theatre in Ann Arbor, Michigan, from Its Beginnings to 1904" (Unpublished Ph. D. dissertation, Dept. of Speech, University of Michigan, 1950).

[7]Elaine McDavitt, "A History of the Theatre in Detroit, Michigan, from Its Beginnings to 1862" (Unpublished Ph. D. dissertation, Dept. of Speech, University of Michigan, 1946).

by Melvin Schoberlin;[1] Salt Lake City, Utah, by Myrtle Henderson;[2] Providence, Rhode Island, by George Willard;[3] Davenport, Iowa, by Joseph Schick;[4] and Charleston, South Carolina, by William Stanley Hoole.[5] The purpose of this study is to add another vignette to the overall picture of American theatre in the nineteenth century by recording data on theatres in Toledo, Ohio, the actors who appeared in these theatres, and the plays which they presented.

The Toledo Blade, which was established in 1835, has been the chief source of information in this study. Like other newspapers of the time, the Blade did not at first give great attention to the theatre. When the New York Lockes became editors, the paper gave better coverage. Dramatic companies began to appear in Toledo in the middle of the century; shortly thereafter (1865) David Ross Locke took over editorship of the Toledo Blade.[6] He was followed

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[1]Melvin Schoberlin, From Candles to Footlights: A Biography of the Pike's Peak Theatre, 1859 to 1876 (Denver, 1941).

[2]Myrtle E. Henderson, A History of the Theatre in Salt Lake City from 1850 to 1870 (Evanston, Ill., 1934).

[3]George O. Willard, History of the Providence Stage, 1762-1891 (Providence, R.I.: The Rhode Island News Co., 1891).

[4]Joseph S. Schick, The Early Theatre in Eastern Iowa: Cultural Beginnings and the Rise of the Theatre in Davenport and Eastern Iowa, 1836-1863 (Chicago, 1939).

[5]William Stanley Hoole, The Ante-bellum Charleston Theatre (University, Ala.: University of Alabama Press, 1946).

[6]Randolph C. Downes, History of Lakeshore Ohio (Toledo: Historical Society of Northwest Ohio, 1952), II, 656.

as editor by his son, Robinson Locke, in 1888. The Lockes were theatre-minded; they were play-goers, playwrights, and recognized dramatic critics.

A rather complete file of the Toledo Blade, originally kept by the newspaper, is housed in the Toledo Public Library, complete except for the last six months of the year 1878. The file for this period is believed to have been lost in a fire at the newspaper plant, or in moving to new quarters after the fire. Neither the Toledo library nor the Library of Congress had begun collecting copies of the paper at this time. The plays listed as appearing in Toledo during the last six months of 1878, which are to be found in the appendix of this thesis, were taken from the "Movements of the Actors" column in The Spirit of the Times, a gentleman's magazine of the day.

At various times during the nineteenth century other newspapers besides the Blade sprang up, but few lasted over a year or two or printed any theatrical data. Two months' issues of the Northern Ohio Democrat are extant, five months of the Daily Telegram, two years of the Toledo Register, one year of the Toledo Herald, six issues of the Toledo Sunday Journal, four years of the Manhattan Advertiser, one year of the Staats-Zeitung. The file is complete of the Toledo Bee, which was established in 1885. Twelve volumes of issues of the Toledo Commercial are extant. There are nearly one hundred extant volumes of the Blade. These old papers

are in very bad condition. In a few years they will be gone. While some of the issues have been microfilmed, they were so tattered at the time that it is almost impossible to read them.

Many interested people have assisted in gathering the information included in this study. Acknowledgment is given to the following for their aid: the staff of the Toledo Public Library, particularly Mr. Burnett Yore of the newspaper reading room; the staff of the Toledo Blade library; the staff of Mr. George Freedley, curator of the Theatre Collections of the New York Public Library; the staff of Mrs. Mary Gillham, of the University of Toledo Library; Dr. Harold T. Towe, Professor of Political Science of the University of Toledo, and past City Solicitor for Toledo; Miss Sarah Bissell, of the University of Toledo;[1] Dr. Randolph C. Downes, Professor of History, University of Toledo, and Director of the Historical Society of Northwest Ohio; and Mrs. Marion Revett, author of "Old Stage Doors," "Heavenly Music," and other articles which have appeared in the Northwest Ohio Quarterly.

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[1]During the period of the Wheeler Operahouse, Miss Maude Bissell, descendant of the Edward Bissell who built the saw-mill in early Toledo, began to collect theatre programs from the productions she saw in Toledo and paste them in a scrapbook. Miss Sarah Bissell, grandniece of the collector, has made this scrapbook available for this study. The collector wrote comments in the margin of the scrapbook which give another contemporary evaluation of the particular plays. The scrapbook contains some seventy-odd programs of plays presented from October 11, 1883, until January 12, 1889. The occasional comments concerning the cast, or any other data from this particular source, will be referred to as coming from the Bissell scrapbook.

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CHAPTER I

INTRODUCTION

"Theatre" in any period consists of the physical building, the drama presented, and the actors. The nineteenth-century theatre in Toledo begins with the improvised theatre building and the traveling companies which brought repertoires of standard plays to Toledo. The improvised theatre gave place to the small amusement hall, and then to the Operahouse with a spacious stage. The repertory company gave way to the resident company, which imported stars, then to the combination company which traveled with the star, and then to the combination company with a well-balanced cast, playing a single contemporary play.

The dramatic productions presented in Toledo were governed largely by the physical plant in which they were presented. The early entertainment halls were too small to accommodate large casts and massive scenery; consequently, no spectacular productions were presented there. White's Hall, which was Toledo's first facsimile of a theatre, was adequate for the romantic drama, but not for the melodrama, which practically took over the theatre in the 1870's. Wheeler's Operahouse, Toledo's first adequate playhouse, was the typical nineteenth-century theatre. The stage of the

Wheeler was large enough for the production of spectacles, and second floor and basement dressing rooms accommodated even the large casts of operas, minstrels, and burlettas.

This study is divided into four sections. Each section is devoted to the theatre, or theatres, which served as Toledo's leading playhouses at that particular time.

The first section covers the productions of the traveling companies from the Middle West which played in the improvised theatres, and the "entertainment halls" built and operated by Thomas Dunlap. As Toledo had no theatre or amusement hall until 1850, the first companies which visited the city were forced to play in the Lucas County Courtroom or in a hotel auditorium. Mr. Dunlap, a resident of Lucas County, erected Union Hall in 1850 and Stickney Hall in 1855. Both of these buildings had an elevation at one end of the hall which formed a crude stage. Union Hall and Stickney Hall had scenery of a sort, at least a painted backdrop.

The second section records the drama appearing in White's Hall. This theatre had a fairly large stage, and more than one set of scenery, or backdrops. Resident companies were established in White's Hall by midwestern managers, and stars were brought in at intervals to play the leading roles. At the time of its erection, White's Hall was considered a good theatre, but, as melodrama gained in popularity and the combination companies began bringing their elaborate scenery, White's Hall was outgrown.

The largest section of this study is devoted to the Wheeler Operahouse. The Operahouse served as Toledo's leading theatre for over twenty years. During that time the melodrama and the well-made play reached their zenith and declined. With the building of this theatre, the local newspaper said, Toledo "emerged into a metropolitan existence."[1] Twelve years later the same paper commented on the good management of the Operahouse, and said that "although the scenery was not elegant, it was much better than that of other cities of the same population."[2] This scenery was used by companies presenting plays which demanded only stock settings. The companies which presented spectacular productions carried their own scenery on tour.

The last section covers the minor theatres which sprang up during the Wheeler Operahouse period.[3] They presented some drama, along with musicals and variety shows, at popular prices. This type of theatre continued in operation into the twentieth century, but it is considered in this study only through the Wheeler Operahouse period.

The plays theatre-goers saw in nineteenth-century Toledo will be treated under the general headings: Shakespeare, standard romantic dramas, and contemporary plays, including

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[1] Toledo Blade, Dec. 16, 1871.

[2] Ibid., Dec. 1, 1883.

[3] One such theatre is still in operation. The Lyceum, which was built in 1895 and was devoted to melodrama, is now a burlesque theatre.

melodramas, and plays featuring comedy types. Burlesque, the travesty which was so popular in that day, and other miscellaneous types, will be touched upon lightly. Minstrels and other musicals will be omitted from this study.[1]

The actors will be discussed according to their station in the theatre, and according to the type of drama in which they appeared. The first actors to play Toledo were members of small traveling companies who played repertoire. Later, some actors were members of resident companies; others were recognized stars who visited the city to play with the resident company. Still later, theatrical greats hired their own actors to travel with them and support them in repertoire. After the rise of the director in the New York theatres, combination companies traveled with a single play sent on the road from the home theatre in New York; this play usually featured a leading man and a leading woman, rather than a star. Actors will be discussed as: "greats," "near-greats," repertoire players, actor-managers, comedy types, leading men and women, and miscellaneous types.

Shortly after the settlement of Toledo, professional entertainers began to appear. Toledo was only six years old

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[1]The vast amount of legitimate drama produced in Toledo from 1839 until 1893 justifies a study which excludes all other forms. Musicals have been covered by Mrs. Marion Revett in articles published in the Northwest Ohio Quarterly: "Heavenly Music" (Spring, 1952), "The Old Stage Door" (Summer, 1952),"Local Music" (Autumn, 1950), and "When A Was for Amateur" (Spring, 1951). Mrs. Revett has a book, entitled Minstrel Town, ready for publication at the present time.

when the first dramatic troupe arrived. As the settlement developed, so developed the theatre. This study must, therefore, begin with the pioneer village of Toledo with a population of less than one thousand people.

CHAPTER II

HISTORICAL FOREWORD

The first half of the nineteenth century embraces the years vital to the birth of Toledo, Ohio, and its growth into a potential theatrical center. These first years were permeated with diverse forms of activity: financial speculations, business progressions and reversals, building programs, expeditions, epidemics, and wars. All these circumstances left their mark upon the new settlement; but by the middle of the century Toledo had developed from a swampy wilderness into a promising city, and the city offered housing and patronage adequate to attract stock companies.

Toledo had its beginning in 1817, when a Cincinnati syndicate called "The Port Lawrence Land Company" bought the section of the Maumee Valley around Swan Creek from the United States government, and offered it for sale. Seventy-nine parcels of land were sold, and the town of Port Lawrence was founded. Major Benjamin F. Stickney, the government agent for the Indians, erected the first building in Port Lawrence; it was a huge two-story warehouse, and stood where Summit and Monroe Streets now cross.[1] Captain John Baldwin,

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[1] H. S. Knapp, History of the Maumee Valley and Toledo (Toledo, 1877), p. 302.

master of the schooner "Leopard," who had visited the port in 1817, moved his family into the Stickney warehouse in 1823. He formed a partnership with Cyrus Fisher and opened a general store in the community.[1] The same year, Captain Baldwin fitted out a section of the warehouse as a tavern. This served as Toledo's first hotel. Other buildings were constructed--for businesses and for homes--and a bridge was erected over Swan Creek.

Because Port Lawrence did not progress rapidly enough to satisfy Major Stickney, he withdrew from the community in 1833, with a group of other disgruntled citizens, and established a rival settlement, Vistula, a short distance up the river. It soon became evident that neither settlement could survive independently. Late in 1833, the 792 inhabitants of Port Lawrence and Vistula voted to consolidate, and gave to the united "upper town" and "lower town" the name "Toledo."[2]

While Toledo awaited the Ohio legislature's approval of the incorporation, it experienced a steady growth. A newspaper printed in German, the Toledo Herald, was founded in 1834 by Irvine Brown. The Toledo Blade, a paper published in English, was established in 1835. When the Ohio legislature officially recognized the incorporation in 1837, Toledo

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[1]John P. Doyle, A History of Early Toledo (Toledo, 1919), p. 37.

[2]Randolph C. Downes, The History of Lakeshore Ohio (Toledo: Historical Society of Northwest Ohio, 1952), I, 122.

had six hotels, two general stores, a brick plant, a sawmill, three churches, a railroad, and numerous sailing vessels in operation.

The chief sources of information on early Toledo are the newspapers. The Toledo Herald underwent a revision in 1835 and was continued under the name of the Toledo Gazette, but collapsed in 1837. The Toledo Blade, which today prints Toledo's only newspapers, began as a weekly, continued as a tri-weekly from 1846, and became a daily newspaper in 1848.[1] The Toledo Commercial was printed from 1862 until 1891, but less than half of these issues are extant. The Toledo Bee, which was founded in 1885, continued into the twentieth century, and its file is complete. Both the Commercial and the Bee published theatrical data. The file of the Manhattan Advertiser, which was published in Toledo from 1838 until 1843, is complete, but these papers hold no theatrical information other than an occasional advertisement. The Toledo Register was in existence for two years--from 1841 until 1843--but published no theatrical information. The Northern Ohio Democrat and the Sunday Journal, each of which lasted less than a year, usually held advertisements of the local theatre, and sometimes published a review of the plays presented in Toledo.

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[1]The first copies of the Blade were lost, possibly during its first years of struggle for existence. The newspaper and periodical department of the Toledo Library, however, has a rather complete file beginning with May 16, 1837.

These newspapers accurately reflect the times. The Panic of 1837 is reflected in the notices of sheriff's sales, attachments for debts, business failures, delinquent taxes, dissolution of partnerships, and notices to debtors. Political trends are reflected in the anti-slavery sentiments which were printed as early as August, 1837, and in the announcement of the organization of the Temperance Society which was published on January 17, 1838.

In their struggle for establishment and survival, these northwestern pioneers had little time for entertainment; nor had professional entertainers any interest in attempting to play in so sparsely settled and inaccessible a community. The matter of existence had been the sole concern of the people, and social life was of secondary importance. By 1837, however, the citizens of Toledo had begun to feel secure enough to be interested in social organizations. The Toledo Lyceum, a debate society, began to hold weekly meetings in the northeast ward schoolhouse on Friday evenings, and debated such questions as "Ought Imprisonment for Debt to be Abolished," "Does Marriage Contribute More to the Happiness of Man than Celibacy," and "Have Theatrical Performances a Beneficial Effect on Public Morals." In December, 1837, a notice appeared of the meeting of the Mozart Society, and those interested were urged to "bring books and musical instruments." The January 8, 1837, issue of the Blade printed an announcement of cotillion parties to be

held at the American Hotel every Monday night. By 1838, social life was on its way in Toledo, but theatre had not yet arrived.

It must not be believed that Toledo was uninterested in the theatre, for the Lyceum debate on "Have Theatrical Performances a Beneficial Effect on Public Morals?" denotes an awareness of the theatre--as does an item in the January 4, 1837, edition of the Blade which states: "Nathaniel P. Willis has just completed a tragedy for Miss Clifton for which she paid one thousand dollars." Toledo was still a town of about one thousand people, and had, as yet, no building in which drama could be presented effectively.

January 27, 1838, brought the first performance of outside talent to Toledo. An announcement appeared in the Blade of a "Novel and Amusing Entertainment." Mr. A. M. McKinney, a deaf mute, was scheduled to appear in "a room over the store occupied by Walker and Olmstead" in pantomimic imitations of tradesmen and professional men. Mr. McKinney, said the Blade, would "convey his meaning to his audience by writing on a blackboard with chalk."[1]

On April 20, 1839, a notice appeared in the Blade that a Dr. Dayton was giving a series of lectures in Toledo on the subject of phrenology, and as Dr. Dayton wished to leave the city on March 6, he "would be obliged if those who desired to avail themselves of his services as a dentist

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[1]Toledo Blade, January 27, 1838.

would call before March 6." The next form of entertainment to come to Toledo was a dramatic company--the first to play Toledo.

CHAPTER III

IMPROVISED THEATRES AND THE DUNLAP HALLS

The first dramatic company to appear in Toledo opened on September 25, 1839, and played for four days before the Toledo Blade ran an advertisement announcing that tickets were available at all the hotels in town and at the Courtroom. The editorial column of the same paper carried this item:

> The Detroit Theatrical Company are now playing in our city. The bill for tonight (The Stranger) is a good one, and we hope those who have the inclination will turn out and judge the merits of the company for themselves.[1]

Whether the Detroit Theatrical Company pleased or displeased Toledoans remains unknown, as no reviewer covered the performances. Presumably this was the W. W. Montgomery Company, since that is the only company playing Detroit during the previous month which had The Stranger in its repertoire.[2]

It was two years before another dramatic company appeared in Toledo. On September 19, 1841, the Franklin House sheltered the company of Mrs. Porter. A Blade editorial

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[1] Toledo Blade, September 28, 1839.

[2] The Montgomery Company played in Detroit from June 19 until August 5, 1839 (Elaine McDavitt, "A History of the Theatre in Detroit, Michigan, from its Beginnings to 1862" [Unpublished Ph.D. Dissertation, Dept. of Speech, University of Michigan, 1946]).

of September 22, 1841, informed its readers that

> Mrs. J. G. Porter, a lady of considerable notoriety as an actress, opened in this city on Saturday evening last. The performances thus far have given general satisfaction. She has a very fair company, among them are Mr. and Mrs. Lindsay, who are favorably known to many of our citizens. They remain here a week.

Only one of Mrs. Porter's productions was recorded. An announcement appeared in the September 22 Blade that William Tell and Bath Road would be presented that evening.

Two more dramaless years elapsed; then J. H. Powell's Company opened in the Lucas County Courtroom, the last week of September, 1843.[1] Under the heading "Theatre," the Blade printed the first complimentary review given any group of actors who had played Toledo:

> Our theatre going public have been amused and instructed during the last week with the dramatic performance of the company under the management of J. H. Powell. This company possesses more talent than any company we have ever seen. Mrs. Powell plays her parts admirably. We do not wish to be invidious, but we can freely say that members of this company are persons of considerable reputation as actors. They are deserving of a liberal support.[2]

The Drunkard's Doom, which "traced with lurid details the descent of the victim from the first commencement of dram

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[1] J. H. Powell first appeared in Detroit in 1834 when he, with another actor named Eberle, rented a brick building and opened a theatre (McDavitt, op. cit., p. 58). From Detroit, Powell went to New York City where, in 1836, he played in minstrels at Niblo's Gardens. By 1837, both Powell and his wife were members of the New Olympic Theatre Company; from there they went to Wallack's (Odell, op. cit., IV, 160). The Powells were back in Detroit in 1842, and brought their company to Toledo the following year.

[2] Toledo Blade, September 23, 1843.

drinking to the lowest stages of delirium"[1] was the bill announced for Wednesday evening, and She Stoops to Conquer was announced for Saturday. This was the last dramatic performance in Toledo for five years. Then, on June 8, 1848, another dramatic troupe, managed by J. H. Gilbert,[2] appeared for a week's run. The title of only one Gilbert production was announced in the paper. On June 9, the company presented The Battle of Matamora.[3]

By the middle of the century, Toledo had grown into a thriving and prosperous city, but it still had no theatre. It was only through the desire of the citizens to bring Jenny Lind to Toledo that a theatre was erected. By 1849, P. T. Barnum had promoted Jenny Lind to a national sensation, and Toledoans developed a longing to hear the fabulous Jenny. Soon a "Jenny Lind Committee" was organized for the express purpose of bringing the Swedish Nightingale to Toledo. Their first problem was concerned with just where she would sing. She certainly could not be expected to sing in the Courtroom, where the stock companies played with no stage and no scenery. Thomas Dunlap agreed to fit up a theatre, or "hall," which could seat a thousand spectators, in the second story of a building on Summit Street. The committee immediately busied

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[1]Randolph C. Downes, Canal Days (Toledo: Northwest Ohio Historical Society, 1949), p. 118.

[2]Elaine McDavitt states, on page 540 of her dissertation, that Gilbert played at the National Theatre in Detroit from October 5 to October 13, 1843.

[3]Toledo Blade, June 9, 1848.

itself and sold one thousand tickets at one dollar each. Somehow, however, in all its busy work, the committee had neglected to consult either Barnum or Jenny Lind concerning the proposed concert. When Barnum was approached, he refused to book his greatest attraction so far away in the sticks. Even though Barnum did not reward Toledo with a Jenny Lind performance, he was indirectly responsible for the building of Union Hall--the first building erected in Toledo to house entertainment.

A year after the erection of Union Hall, a stock company from the East leased the new amusement hall and opened for a summer's run. J. H. Hall, who had been a member of the Park Theatre, New York, brought a stock company to Toledo, and the Blade ran this announcement:[1]

Union Hall

OPENING NIGHT!

Mr. J. H. Hall, having leased the above new and splendid establishment, respectfully informs the citizens of Toledo that he is prepared to give a series of dramatic entertainments of a chaste and superior character, aided by a powerful and efficient company. The building is entirely new, and no expense has been spared to render it worthy of public patronage, special regard having been paid to the convenience and comfort of all. The new and splendid scenery[2] has been painted especially for this establishment, together with a new and beautiful ACT DROP, by Mr. W. G. Brydges,[3] late of The Park

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[1] Toledo Blade, July 17, 1850.

[2] This scenery, having been constructed by the company, was, very likely, taken along with them when they left Toledo.

[3] Mr. Hall and Mr. Brydges had both been at the Park Theatre, according to Odell. From Toledo, Mr. Brydges must have gone to Detroit, for he is listed with Sherlock's company by McDavitt (op. cit., p. 226). Mr. Hall died during this Toledo engagement.

Theatre, New York. Arrangements have been concluded with several distinguished performers of various novelties in rapid succession:

Saturday July 20, Comedy

Naval Engagement

Admiral Kingston.....Mr. Brydges
Lieutenant Kingston, R.N.....Mr. J. H. Hall
Short.....Mr. Collins
Dennis.....Mr. Lee
Mary Mortimer.....Miss Watson
Mrs. Pontifax.....Miss Richardson

Family Jars

Mr. Hall's company played for a week with no comment from the press, then the Blade announced that the theatre would remain dark until August 5, as they were preparing scenery to reopen with a new and efficient company. Mrs. Scoville, "celebrated juvenile actress," and Mr. Scoville, "the Yankee comedian," joined the company on the first of August, and the company reopened with The Lady of Lyons on August 5. On August 12, the Blade printed a notice of the death of J. H. Hall. No details were given. The death must have been sudden and unexpected, for Mr. Hall had played the role of William in Black-Eyed Susan the previous week. No performance was given on the evening of Mr. Hall's death. Productions were resumed the following evening, and the company continued to play, under Mr. Scoville, until August 25. They played thirteen nights under Mr. Hall's management and ten under Mr. Scoville. No Shakespeare was played by this troupe. Bulwer-Lytton's The Lady of Lyons, Kotzebue's The Stranger and Pizarro, Payne's Charles, the Merry Monarch, and Jerrold's Black-Eyed Susan were presented, along with lighter fare like Sam Slick,

The Vermont Wool Dealer, The Loan of a Lover, The Golden Farmer, The Miller's Maid, and Luke the Laborer.

In September, the owner of Union Hall redecorated the building and installed "new seats and a parquette arranged so as to accommodate four hundred persons conveniently."[1] The arrangement of the parquette consisted in raising the seats in this section of the theatre, very likely raking the parquette floor. New scenery was also made, which may have consisted of a backdrop.

On October 19, 1850, Mr. W. E. Anderton[2] leased Union Hall. The Anderton company gave performances in Toledo until November 26. Mr. and Mrs. W. H. Crisp[3] were the stars for the first week's performances of: The Lady of Lyons, The Stranger, The Honeymoon, Don Caesar de Bazan, Faint Heart Never Won Fair Lady, and Catherine and Petruchio. Mr. Benzel starred the second week. He appeared in Robert Macaire, The Idiot Witness, The Golden Farmer, and Dumb Belle, Her Last Legs, and Lend Me Five Shillings. Mr. H. A. Perry[4] joined

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[1] Toledo Blade, September 7, 1850.

[2] Of Anderton, himself, no information is available. McDavitt lists Brunton, Crisp, and Silsbee, who starred with the company Anderton brought to Toledo, as playing in Detroit during 1848.

[3] "W. H. Crisp [was] a popular tragedian, who was at one time manager of a theatre in New Orleans" (McDavitt, op. cit., p. 163).

[4] Mr. and Mrs. H. A. Perry are recorded as appearing in Detroit at intervals from 1849 through 1861 (McDavitt, op. cit., p. 546). Odell records H. A. Perry's first New York appearance at the Astor Operahouse in 1849 (Odell, op. cit., V, 520).

the company on November 1 and played through November 7. He starred in The Robber's Wife and The Married Rake, The Soldier's Daughter and A Glance at New York, The Serious Family, My Precious Betsy, The New York Family and My Aunt, and Why Don't She Marry. Mr. Buxton came to Toledo on November 7 to play A Glance at New York. Mr. Silsbee, a "Yankee" comedian, joined the troupe on November 8. He starred in Sam Patch in France, The Yankee Courtship and The Vermont Wool Dealer, The American Farmer and The Young Widow, Yankee Land and The American Farmer, Wife for a Day, Green Mountain Boy, Jonathan in England, and New Notions. Mr. Silsbee left on November 14, and Mr. Perry returned. Mr. Perry and Mr. Buxton co-starred in The Drunkard and The Serious Family on November 14, and in The Drunkard and A Glance at New York on November 16. On November 15, Mr. Perry starred in Othello; he co-starred with Mrs. Anderton in London Assurance on November 17-19, and in The Merchant of Venice on November 20. This was his last appearance. Mr. Buxton stayed on with the company and starred in The Landlord Done Brown, Life in California, and Seeing Buxton. Romeo and Juliet was presented during the company's last week, but neither the cast nor the stars' names were printed.

It was spring of 1852 before Toledo saw any more legitimate drama. Messrs. Clarke and Palmer rented Union Hall in April of 1852. The Blade announced that the theatre would open in May for the summer season. The admission price was

twenty-five cents.

> The following list of ladies and gentlemen have been engaged: Harry Chapman, comedian and vocalist, from New York and Cincinnati;[1] Mr. Lawler, from The National Theatre, Cincinnati; Mr. J. B. Hackett, Irish actor and vocalist from New Orleans;[2] G. C. Bryant, comedian and author from Cincinnati and Western theatres; Messrs. Blake, Mehan, Palmer and Smith from Cincinnati; Mrs. H. Chapman from New York and Cincinnati; Mesdames Smith, Mehan, Palmer and Clark from Cincinnati.[3]

The Palmer-Clark troupe was of better calibre than Toledo had heretofore seen, and, in the face of the local prejudice against dramatic shows, the following comment appeared in the Blade:

> May 12. The best stock company that has ever played Toledo is here now. Every member is respectable.

After their production of A Serious Family on May 17, the Blade said that "in spite of the hackneyed character of the piece" it was "witnessed by a respectable and delighted audience." The company remained in Union Hall from the middle of May until the end of August, and gave eighty-odd performances during the summer's run. Midwestern stars appeared at intervals to play for a week with the resident company.

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[1] Harry Chapman (or Henry Chapman) was one of the many children of William Chapman, who, says Hartnoll, was "possibly the first" showboat manager (The Oxford Companion to the Theatre [London: Oxford University Press, 1951], p. 122). Harry Chapman was the father of Blanche and Ella, who starred in musicals and burlesques in the seventies.

[2] J. B. Hackett was to appear with Sherlock's company in Detroit four years later (McDavitt, op. cit., p. 261).

[3] Toledo Blade, April 14, 1852.

Among them were: Mr. J. B. Roberts,[1] Mr. Mulholland, Mr. and Mrs. Parker, Mr. Jamison, Mr. Perry, Mrs. A. Drake, Miss Louisa Pray,[2] and Miss Julia Dean.[3]

Mr. Roberts and Mrs. A. Drake appeared with the company in Richard III, Macbeth, Hamlet, Othello, and The Merchant of Venice. They left after the performance of Macbeth on June 4. Mr. Mulholland, an "eccentric" comedian, joined the company on June 7. He appeared in Tried for Murder, The Irish Bogtrotter, Rip Van Winkle, Rob Roy, Napoleon's Old Guard, and His Last Legs. Then the company continued with light contemporary drama, such as The Neighbor's Wife and Faint Heart Never Won Fair Lady, until June 22. Mr. G. W. Jamison joined the company and appeared in Hamlet on that date. On June 25, Mr. Chapman and Mrs. Parker assumed the leading roles, and the company supported them in Richelieu, The Spectre Bridegroom, Ingomar, Rosina Meadows, Lucretia Borgia, The Lady of Lyons.

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[1]J. B. Roberts specialized in tragic roles. He subsequently (1853) appeared with Sherlock's Company at the National Theatre in Detroit (McDavitt, op. cit., p. 261).

[2]Louisa Pray is listed as an entr'acte dancer at the Olympic Theatre, New York, in 1850 (Odell, op. cit., VI, 57).

[3]Julia Dean, the daughter of a Detroit theatre manager and grand-daughter of Samuel Drake, began her career in that city. Hartnoll describes her as "a beautiful woman, with a gentle personality and great charm of manner." She had a few years of immense popularity. Although she was not a great actress, she could on occasion rise to great passion. She was at her best in roles of tenderness (Hartnoll, op. cit., p. 182). She played at the Broadway Theatre in 1852 (Odell, op. cit., VI, 197).

The benefit performances[1] began on July 15. The first was Mr. Perry's. Pizarro was played for his benefit. Mrs. Harry Chapman received the benefit of the performance of A Mother's Vengeance; G. C. Bryant, of Black-Eyed Susan and Napoleon's Old Guard; Mr. and Mrs. Parker's benefit was Rosy O'Moore and The Idiot Witness.

Louisa Pray joined the company on July 21, and played in Robert Macaire and The Irish Tutor. Julia Dean joined the following day. She starred in The Hunchback, A Tale of Mantua, Evadne, The Stranger, and took her benefit on July 28 with Bianca and The Rough Diamond. Mr. Chapman took his benefit on July 30 in The Lady of Lyons; Miss Mehan's benefit was The Jealous Wife on August 1; A. J. Clark's was The Drunkard on August 2.

Mr. H. A. Perry returned in August, and starred in Damon and Pythias, Charles II, Catherine and Petruchio, and Black-Eyed Susan, and received the benefits from the performance of The Honeymoon on August 10. Mr. Nourse's benefit was Man About Town and Richard III; A. F. Blake's, Six Degrees of Crime and My Fellow Clerk; Mr. G. F. Brown's, The Young Widow and The Vagrant; Mr. De Bar's,[2] Nick of the Woods and Esmeralda. This ended the Palmer-Clark season.

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[1]The Oxford Companion defines "benefit" as: "a performance of a play, the entire financial proceeds of which were given to one--or at the most two--members of the company" (Hartnoll, op. cit., p. 73).

[2]Elaine McDavitt records Mr. De Bar's appearance in Detroit in 1852 (McDavitt, op. cit., p. 250).

The year 1853 brought no drama to Toledo, but it brought a second entertainment hall. Thomas Dunlap, who had built Union Hall, fitted out a second auditorium--Morris Hall --in the third story of a building on the corner of Summit and Jefferson Streets. Only one dramatic company appeared in Morris Hall, which was primarily used for lectures.

On March 18, 1854, two companies playing Uncle Tom's Cabin[1] arrived in Toledo, a town as yet unable or unwilling to support one full-time theatre. On March 17, the Blade announced that Kohle's American Troupe would open the following day, at Union Hall, with "the Great Moral Drama."[2] The next day, the Blade carried two advertisements:

Union Hall

Kohle's American Troupe

Uncle Tom's Cabin. Saturday March 18, 1854.

The managers respectfully announce to the citizens of Toledo that they will give a series of representations of the ONLY CORRECT VERSION of Uncle Tom's Cabin or Life Among the Lowly dramatized from Harriet Beecher Stowe's great novel of that name. The company is composed of nearly thirty members selected from the best theatres of this country. The scenery is ALL NEW and painted expressly for this company. The costumes, properties, etc., have been prepared and arranged

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[1]George L. Aiken dramatized Uncle Tom's Cabin at the request of G. L. Howard, who wished to star in it with his wife, Aiken's cousin, as Topsy, and his daughter Cordelia as Little Eva (Hartnoll, op. cit., p. 15). Howard, manager of the Philadelphia Museum, had toured successfully with The Drunkard for the two seasons previously and wished another "moral drama."

[2]The German newspaper carried this announcement: "Onkel Tom's Hutte wird aufgefuhrt durch Kohle's Amerikanische dramatische Gesellschaft in der Union Hall Samstag abend 18 Marz, und jeder folgenden abend bis weiterer Bekanntmachung" ([Toledo] Staats-Zeitung, March 17, 1854).

regardless of expense and this will do credit to any theatre in the United States. The most wonderful prodigy of the age, LITTLE KITTY CRAFT, whose extraordinary and truthful representation of Little Eva has everywhere elicited the appreciation of delighted audiences, will appear as "Eva, The Flower of The South." Mrs. Sidney Wilkenson will appear as Cassy, the Quadroon.

Morris Hall

Shire's Dramatic Company will perform Uncle Tom's Cabin commencing Saturday March 18; the company is selected from THE MOST TALENTED TROUPES IN THE COUNTRY, standing unrivaled in numbers and talent, are alone able to give just representation of this far-famed work. Every character is fully given and developed in an artistic and life-like manner. THE TABLEAUX IS [sic] GRAND AND IMPOSING, presenting an illusion so strong, and interest so exciting, as to hold its audience spell-bound during the entire representation, and pronounced by the great authoress herself, as the only legitimate and able version of her work in this country. The press have been unanimous in its praise. All classes--all denominations--the clergy and their flocks, members of all persuasions, have witnessed its performance, confessed its merit, endorsed its morality, and stamped it with their approval. A glance at the list of names must satisfy all that so many distinguished performers have never been before collected in one company.

The Blade of Saturday, March 18, repeated the Kohle advertisement in its original form, but Shire added:

This troupe, the largest and most talented in the United States comprising thirty five people organized expressly for the production of The Great Moral Drama, with such names as Mrs. Coleman Pope,[1] Mrs. William Shire, Miss Sallie Guerson, Mrs. Nourse, Little Viola P. Grattan,[2] Mr. T. M. Vana, Mr. D. Nourse,[3] Mr. J. B. Wheatley, Messers Tunneyhill,

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[1]Mrs. Pope is called by Odell "an actress as serious as her name, or her birthplace--Yorkshire, England" (Odell, op. cit., VI, 271). She played opposite Booth at the Bowery Theatre (1846/47 season).

[2]Viola Grattan was at the Chambers Street Theatre, New York, in 1856 (Odell, op. cit., VI, 570).

[3]D. Nourse, a tragedian, appeared in Detroit in 1851 (McDavitt, op. cit., p. 234).

> Kneass, Powell, Sommers and a host of others. This great production, gotten up at enormous expense, will be presented with new and appropriate scenery, machinery, etc., with the full strength of a TREBLE COMPANY engaged expressly to perform the numerous characters. The drama will be divided into six acts, thirty scenes, and eight tableaux, and owing to the length of time required for its presentation, no other piece can be enacted. This is the New York version of the drama now being performed in the Eastern cities, in which the INFANT WONDER VIOLA PLUNKETT GRATTAN will personate her original character of Little Eva, in the performance of which she is universally acknowledged by the Press and Critics of the United States to be without a parallel.

On Monday, March 20, the Blade carried a review of the Kohle production which was signed "H. S." It read:

> Those of our readers who wish to see a correct version of Uncle Tom's Cabin, the Great Moral Drama, should not fail to pay a visit to Union Hall this evening. The performance of Little Kitty Kraft as Eva is one of the most beautiful delineations we ever witnessed. Mrs. Sidney Wilkins as Cassy is a fine performance, Mrs. LeRoy as Aunt Ophelia is the exact performance of a "genuine Down East Yankee Woman." Mr. Wilkins is excellent as Mr. Harris, and Topsy in the hands of Mrs. Murdock, and Uncle Tom by Mr. Edwards, are both truthfully represented. The scenery is beautiful and worth alone the price of admission. Come early and secure your seats.

The same paper carried this notice:

> There are two Uncle Tom's Cabins to be performed this evening. The performances on Saturday were declared to be interesting by those who attended them.

Kohle cut his admission price from fifty cents to twenty-five cents, "within the reach of all," for Tuesday night. Kohle's advertisements appeared on Monday and Tuesday, but Shire did not advertise again. Both companies closed on Wednesday evening. No more data are available on the Shire company, but Kohle went on to Detroit. Elaine McDavitt says:

In 1854, Kohle's dramatic Troupe engaged the City Hall for the presentation of Uncle Tom's Cabin, but the manager ran away before the opening, and as a consequence, the show was defunct (Detroit Free Press, April 14, 1854).[1]

The following year a better theatre, Stickney Hall, a two-story frame building on the east side of Summit Street, was erected by Thomas Dunlap, who had built Union Hall and Morris Hall. Stickney Hall was opened and dedicated on September 11, 1855, with a concert by the local band.[2] No drama appeared until the following year.

On August 16, 1856, Yankee Miller's Theatre, a troupe from Detroit, arrived in Toledo for two performances at the Stickney.[3] They opened on Monday, August 18, with Days of '76, or The Course of True Love Never Did Run Smooth, and on the following evening played The Blacksmith of Deal, or Love and Revenge and Flowers of the Forest.[4]

A. Glassford followed Yankee Miller at Stickney Hall. He opened on September 15, and played until September 23. Glassford, himself, was not too well known at this time,[5]

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[1] McDavitt, op. cit., p. 417.

[2] Toledo Blade, September 11, 1855.

[3] Ibid., August 16, 1856.

[4] Yankee Miller presented The Days of '76 and The Battle of Buena Vista in Ann Arbor on May 19, 1861 (Behringer, op. cit., II, 4).

[5] In 1863 Glassford was to establish himself in the New York Theatres. He was attached to the French Theatre in 1860, and played Polonius in the New Bowery Theatre productions of Hamlet in 1863 and 1864 (Odell, op. cit., VII, 339).

although his company held C. B. Mulholland, J. B. Hackett, W. C. Cushman, and Harry and Marion McCarthy; according to McDavitt, these players were well known in Detroit.[1] The Glassford company presented: Ireland As It Is and The Rough Diamond, The Stranger and His Last Legs, The Lady of Lyons and Love and Pride, The Limerick Boy, Byron O'Rynn and The Irish Tutor.

The year 1857 brought one legitimate drama to Toledo. The Jones-Berry North American Dramatic Troupe appeared on February 4, 1857, to play Lucretia Borgia.[2] There is no evidence as to who managed the company, but among the players listed were Mrs. Lovett and Mr. Boswell, who had been with the Glassford Company the year before; and the Mrs. Powell with the troupe was, undoubtedly, one of the Detroit Powells. Presumably, the North American Dramatic Troupe was made up of Midwestern players traveling out of Detroit.

It was well into the spring of 1858 before another dramatic company appeared in Toledo. On May 6, 1858, Mr. Asa MacFarland took over Stickney Hall and established a stock company which played until the middle of July and then reopened for a fall season. Mr. MacFarland, himself, had first appeared as an actor in Detroit in 1852.[3] He managed the

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[1] McDavitt, op. cit., pp. 261, 316, 54.

[2] Toledo Blade, February 4, 1857.

[3] McDavitt, op. cit., p. 256.

Metropolitan Theatre in Detroit in 1856, the season before he came to Toledo.[1]

Asa MacFarland's wife, Jessey, was billed first under the name Miss Jessieline, which she had used as a dancer. By 1858, she was playing leading dramatic roles under the name Jessey MacFarland.

The MacFarland Company played in Toledo for two weeks with no notice except the paid advertisements which ran in the paper. Then, on May 21, 1858, this item appeared:

> Under the management of Mr. MacFarland we have thus far a credible season, and his endeavors have been rewarded with large and appreciative houses.

On May 25, the Toledo Blade announced that the Wallers[2] were coming from Philadelphia to join the MacFarland Company. Mrs. Waller, with her husband Wilmarth Waller, reached Toledo on May 26. On May 27, Mrs. Waller played Iago to her husband's Othello, and the May 28 issue of the Blade carried this comment:

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[1]Elaine McDavitt states that "from 1857 until 1862 no trace of [Mr. MacFarland's] activities have been found." He managed the Stickney Theatre, Toledo, from May 6 through October 27, 1858, and returned to manage the new theatre, White's Hall, for the months of June and July, 1863.

[2]The Wallers were English actors who came to America and became leading players of their day. Emma Waller first appeared at the Walnut Street Theatre as Ophelia to her husband's Hamlet (1857). She played in New York from 1858 until her retirement in 1878, and played leading roles all over the United States. She was a tall, stately woman with an interesting and expressive face. She was good as Lady Macbeth, Queen Margaret in Cibber's Richard III (which she played with Edwin Booth), Meg Merrilees in Guy Mannering, and Julia in The Hunchback. Also, after the fashion of the time, she played Hamlet and Iago. After her retirement she gave readings and became a teacher of elocution (Hartnoll, op. cit., p. 833).

> Stickney Hall was crowded last night with one of the best audiences we remember to have seen within its walls. . . . For a woman to succeed as Iago is no mean triumph; suffice it to say that the breathless attention and hearty applause . . . attested the estimation in which Mr. and Mrs. Waller's talents are held.

The Wallers also appeared in The Hunchback, Macbeth and The Lady of Lyons, The Rough Diamond, Ernestine, and Nature and Philosophy.

The next week (on May 31) Kean Buchanan joined the MacFarland Company, and the Wallers left to fill an engagement in Fort Wayne, Indiana. Kean Buchanan[1] was an English actor who made his American debut at Wallack's Theatre in 1849. He played Hamlet, Richard III, Rollo, Richelieu, and Shylock with the MacFarland Company. The Toledo Blade stated[2] that the first sight of Mr. Buchanan was much in his favor. "He possessed a Herculean figure of fair proportions, and an intelligent and mobile countenance." His "voice seemed husky and he was wanting of clear diction," but his "facial expression, grace and comprehension of character" pleased the reviewer. He considered Buchanan worthy of Hamlet, but felt he was careless in the grave scene, and that interest lagged in this spot. Mr. Buchanan's portrayal of Richard III was credible, and powerfully and understandably executed. He was pronounced "versatile" by the reviewer, as there was

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[1] Odell says that the New York Tribune called Buchanan a "posturing, ranting actor" (Odell, op. cit., V, 522).

[2] Toledo Blade, June 1, 1858.

such great contrast between his characters of Hamlet and Richard III. Rollo, which he played the third night, was "superbly done,"[1] and Richelieu, the following night, was

> . . . a complete and brilliant triumph; the man he portrayed lived and walked before the audience. Buchanan's character was likely never equalled before on the stage.[2]

Mr. C. Pope from Buffalo, who "won his fame in California," joined MacFarland's troupe on June 5. Mr. Pope opened in Ingomar.[3] The Blade stated that "Mr. Pope played to a thin house, but his playing was good." The Robbers was advertised for performance on June 7, and The Bride of Lammermoor and Katherine and Petruchio for June 9. The Webb sisters arrived in Toledo on June 10, and Mr. Pope was persuaded to remain in Toledo and play Romeo to Miss A. Webb's Juliet. The sisters must not have been too good, for the Blade stated that "although they had capacity," they "were very young and had much to learn."[4] They appeared in two productions of Romeo and Juliet, in Honeymoon and Out of Place, Perfection and Ireland As It Is, Camille and Eton Boy, and Faint Heart Ne'er Won Fair Lady. Actresses of All Work and Maid with a Milking Pail were the afterpieces played with Romeo and Juliet.

On June 18, Kean Buchanan returned and began with Richelieu, which he played to an "overflowing house."

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[1] Ibid., June 3, 1858.
[2] Ibid., June 4, 1858.
[3] Ibid., June 6, 1858.
[4] Ibid., June 11, 1858.

Although the weather was hot, he "held his audience enthralled."[1] The reviewer included this comment in his article on Buchanan's Othello:

> Stage tradition, and misconception, and conceited actors, have wrested the character and nature from Shakespeare, and Othello has been made a lacksadaisical dancing master who whines for Desdemona. Mr. Buchanan's was, however, virile, and most nearly Shakespeare's the writer ever saw.[2]

When the Wallers returned to Toledo on July 12, and C. Barton Hill[3] joined the company, the Blade announced that "the greatest living artists Mr. and Mrs. Waller" would play a ten-days engagement with "the celebrated and eminent artists" Messrs. Hill and Pope.[4] All four of these players were considered stars in their own right, and it was a bit out of the ordinary for a production to feature more than two stars. The Blade announced the appearance of the quartette, and, in the same article, denounced the Star System. This protest appeared in the Toledo Blade on July 11, 1858:

The Wallers[5]

> These distinguished artists, with Messers Pope and Hill, and The MacFarland Company, will appear tonight in The Lady of Lyons. We are sure that our people

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[1] Ibid., June 19, 1858. [2] Ibid., June 20, 1858.

[3] C. Barton Hill was long a favorite on the American stage. He supported Cora Mowatt in her farewell performance by playing Ingomar in 1853 (Odell, op. cit., V, 315). Mr. Hill appeared in Detroit in 1858 (Behringer, op. cit., p. 340).

[4] Mr. Pope played with the Bowery Theatre in 1850 (Odell, op. cit., V, 513).

[5] Wilmarth Waller was the manager under whom Edwin Booth played in San Francisco in 1852 (Eleanor Ruggles, Prince of Players: Edwin Booth [New York: Norton, 1953], p. 60).

will give encouragement and welcome to these artists tonight, and it should be remembered that such a cast is seldom found, even in the leading theatres in the country. Those who love the drama will be delighted with this opportunity, which Mr. MacFarland's enterprise affords us, of witnessing the standard dramas with almost every part delineated with the full power which a finished artist can give it. The low ebb of the drama, and the lower tide of dramatic literature, are due in a degree, to the rage of people for "stars," and the consequent prevalence for years of the Star System. We leave out of consideration vitiated public taste, its cause, and its effect upon the drama, and take this occasion of reference to what we consider an evil. Do the public go to see plays, or to see some actor? Are the author's ideas followed and a perfect whole made of the production of the play? We fear not. "Points" and situation are fished for until the place for applause to come in is as well known to theatre goers as if the house were audibly prompted to "come down." A distorted drama holds sway, as a consequence of this system, and in its representation, too often the "Star" and the "Sticks" remind the public of the trainer and his animals; the imperfection of the "Stick" being made all the more evident by the unnatural prominence of the distinguished center of attention. Under this system, nothing better than this result could reasonably be expected, for what inducement has any stock actor for effort? He is denied applause, and naturally takes the place expected of him. Serving merely as a cue, little individuality or life could be expected from such a dead letter. That this astronomical despotism of the stage is the real means of banishing from the theatre the talented cast and the intelligent and critical appreciation, which might turn the balance of sentiment within its walls in favor of the "legitimate," pure and elevated drama, and a more natural and perfect business, is to our mind, clear; and we believe that purely stellar attractions must be replaced by the more perfect rays of perfection in detail, and superior talent all the more by complete assistance, and making a whole of a drama represented by the perfection of the individuals delineated. It is for this reason that we note with pleasure the arrangement for the few evenings that will limit the stay of this company in Toledo. Although lacking the aids of full scenery and stage effects, yet we anticipate much from the superior talent associated during this season in our city.[1]

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[1]This article was written by Clark Waggoner, who was editor of the Blade from 1857 until it was taken over by

The Lady of Lyons, stated the Blade, was produced "in a manner hardly to be equalled anywhere."[1] Although the reviewer did not agree with Mr. Waller's concept of Claude Melnotte, and protested against his slurring of many passages, and his over-boisterous demonstrations of passion, his delineations held many points of surprising beauty which made amends for his short-comings. Mrs. Waller, he said, was "magnificent"; the closing scene "could not have been surpassed." The production of The Hunchback, the following evening, was pronounced "superb."[2] After the presentation of Macbeth on July 16, the Blade stated:

> No-one until now could truthfully and successfully assume Mrs. Siddons' role of Lady Macbeth. No words are adequate to describe the beauty, grandeur and perfect keeping of Mrs. Waller's delineation. Her Lady Macbeth has never been surpassed on the American stage.[3]

Of Romeo and Juliet, the critic wrote:

> The Wallers acquitted themselves in a manner in every way worthy of their great talent. An ordinary representation of this play, giving but a surface view of nature, makes it seem unnatural, distorted and violent. Mrs. Waller manifests unusual power and discrimination, and from the death of Tybalt to the close of the play, fairly electrified the audience with her magnificent acting. There is doubt if her soliloquy before taking the potion was ever equalled. Mr. Waller's Romeo was, in the main, good. Mr. Pope did admirably as Mercutio and won much applause. We know of no city in the country that can boast such a season. Stickney Hall is filled nightly

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David Ross Locke in 1865. Mr. Waggoner, who then took over the editorship of the Toledo Commercial, was the first competent critic in Toledo.

[1] Toledo Blade, July 12, 1858.

[2] Ibid., July 13, 1858. [3] Ibid., July 17, 1858.

> with beauty and fashion, and intelligent audiences. Everything which has been considered objectionable in the theatre has been banished, and people of Toledo have had the very cream of the drama presented in a manner which all could avail themselves of who chose to support a pure and legitimate enterprise.[1]

The Wallers left July 23 for Montreal,[2] and the company played for two nights without them. Then Mr. MacFarland gave his actors six weeks "liberty," and Stickney Hall was redecorated for the fall season.[3]

The repertoire of this combination--the Wallers, Barton Hill, and Charles Pope--was made up of Shakespeare's plays and romantic dramas; light contemporary plays were presented as afterpieces. Mr. and Mrs. Waller played Claude Melnotte and Pauline in Bulwer-Lytton's The Lady of Lyons, with Charles Pope appearing as Beausant and Barton Hill as Glauvis. Mrs. Waller appeared as Kate O'Brien and Mr. Waller as Charles Paragon in the afterpiece Perfection. Knowle's The Hunchback was presented with the afterpiece Nature and Philosophy. Hamlet was presented on July 14, with no afterpiece; Mrs. Waller played the title role. Two other Shakespearean dramas, Romeo and Juliet and Macbeth, were presented during this period. No afterpiece was played with Macbeth, but Romeo and Juliet was followed by Who Speaks First. Kotzebue's The Stranger and Bertram concluded the performances.

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[1] Toledo Blade, July 21, 1858.

[2] Ibid., July 23, 1858.

[3] Ibid., August 9, 1858.

An arrangement containing the third act and the duel scene of The Corsican Brothers was given with The Stranger, and The Yankee Duellist was presented after Bertram.

The second of August brought a bizarre group, Marsh's Juvenile Comedians, "thirty seven little misses and six boys" who ranged from five to fifteen years of age. The Marshes were, according to Odell, "little prodigies who drove the regular players from the stage, temporarily." They appeared for a season at the Broadway Theatre in New York and moved on to Laura Kean's in August, 1856.[1] Two years later they came to Toledo. They presented stock plays with the four Marsh children playing the leading roles.[2] They played for a week with little comment from the press. Their repertoire consisted of: Black-Eyed Susan, D'Ennery's Sea of Ice, Morris Barrett's Serious Family, The Naiad Queen, and Forty Thieves.

On Monday, October 10, MacFarland reopened his theatre with "an efficient dramatic corps," and the Blade reviewer resumed his columns. The first week the company played with no star except Miss Jessey MacFarland. There was some change in personnel. A Mr. and Mrs. Kent,[3] concerning whom there is

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[1]Odell, op. cit., V, 426.

[2]Little Mary Marsh had played Little Eva in Colonel R. E. J. Miles' production of Uncle Tom's Cabin which traveled out of Cincinnati in 1853.

[3]Odell, Hartnoll, and Sobel have no record of these players. Neither have the local historians McDavitt and Behringer.

no available data, were added to the cast of Maid of Croissey on October 15; Sallie St. Clair[1] joined the cast of Madeline and The Four Sisters on October 19, and the Farrens[2] were brought in for The Stranger on October 25. During this run (from October 11 until October 27, 1858), no Shakespeare was produced. The romantic dramas presented were: The Lady of Lyons, The Stranger, Camille, The Spectre Bridegroom, Still Waters Run Deep, Retribution, and Robert Macaire; contemporary drama appeared in Dumb Bell, Family Jars, The Lottery Ticket, All That Glitters, The Rough Diamond, An Object of Interest, Madeline, Four Sisters, Satan in Paris, A Husband at Sight, The Blind Girl's Legacy, Little Treasure, and The Wrecker's Daughter. MacFarland ended his season on the last of October,[3] and there was no more legitimate drama in Toledo for a year and a half.

On March 15, 1860, E. T. Sherlock, manager of the Metropolitan Theatre, Detroit, leased Stickney Hall. Sherlock's Company was, said the Blade, "the largest which has appeared of late in this city."[4] The Blade listed the following actors:

> Miss Ada Plunkett, leading tragedienne of the New York theatres,
> Miss Emily Dow, talented vocalist and comedienne,

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[1] Sallie St. Clair toured as a star under Hough of Detroit in 1858 (McDavitt, op. cit., p. 343).

[2] The Farrens were members of MacFarland's Detroit comapny in 1856 (Ibid., p. 327).

[3] Toledo Blade, Oct. 27, 1858. [4] Ibid., March 29, 1860.

Miss E. Hardy of Buffalo,
Miss Annie Hardy of Philadelphia,
J. J. Bradshaw of The Bowery,
J. L. Cook, celebrated tragedian of New York,
R. E. J. Miles of Pittsburg,
Simcoe Lee, light comedian of Toronto,
W. S. Forest, well known comedian,
J. L. Maffitt, pantomimist of Ravel's,
H. A. Weaver, dramatist of New York,
Blanche Bradshaw, danseuse,
J. Ward, Southern theatres,
C. W. Ferris, prompter.

Ten days before, this troupe was seen in Detroit.[1] McDavitt says of these players:

> Although Sherlock, with good sense of the value of publicity, had made the company sound more impressive than it was, many of the members had appeared in leading theatres throughout the country. The pantomimist, J. L. Maffitt, subsequently became a leading attraction at Tony Pastor's in New York.[2]

Sherlock's Company came to Toledo on March 29, 1860, and opened the one-week engagement with The Hidden Hand and My Neighbor's Wife. On April 2, 1860, the Blade printed information to the effect that Miss Kemberly would soon join Sherlock's company to star in The Octoroon, and that she had paid Boucicault one thousand dollars for the exclusive right to play it. Miss Kemberly arrived, put up at the Oliver House, and played The Octoroon for two performances. The first production was not covered by the Blade, but after the second performance the paper stated that the house was small, and not only was the show a bit disappointing, but one of the leading actors was "too full of the wrong kind of spirits."[3]

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[1] McDavitt, op. cit., p. 357. [2] Ibid.

[3] Toledo Blade, April 5, 1860.

After the production of The Lady of Lyons, Sherlock returned to Detroit, where he remained until May 20. On that date, he brought his actors back to Toledo to play five more performances: Richard III, Our American Cousin, The Hunchback, The Gunmaker of Moscow and Ireland As It Is, The Poacher's Doom and My Neighbor's Wife. Sherlock's Stickney season closed with Uncle Tom's Cabin on May 30, 1860.

The next traveling company of actors to visit Toledo arrived more than a year later. On July 25, 1861, Plunkett's Star Company from Cincinnati National Theatre arrived in Toledo. The Blade ignored Plunkett's opening, although it covered a strawberry festival. The third night's bill, Warlock of the Glenn was advertised,[1] but no further mention was made of Plunkett until June 29, when the Blade stated: "Plunkett still holds forth at Stickney Hall. The bill for this evening is Jack Shepherd." From the short-lived Toledo Daily Herald and Times we learn that Plunkett's company played All That Glitters Is Not Gold on June 25, and that Mr. Plunkett played the title role in William Tell on June 26.[2] Two Shakespearean dramas were included in the Plunkett repertoire: Othello and Macbeth. Schiller's The Robbers closed the engagement on July 12.

Despite an advertisement to the effect that Stickney Hall was the only "hall in Toledo adapted for theatrical

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[1]Toledo Blade, July 28, 1861.

[2]Toledo Daily Herald and Times, June 25, 26, 1861.

purposes with scenery, etc.,"[1] the opening of White's Hall in 1861 took all entertainment from Stickney Hall. The next year, Stickney Hall was sold to Blake and Hayes and renamed "Stickney Opera House." There was only enough entertainment in Toledo at this time to support one house; Stickney Hall was closed, and in 1866 it was converted into a store building. In 1861, White's Hall became Toledo's only theatre, and remained such for the next ten years.[2]

Summary

Toledo's first three theatres, or "halls" to house entertainment, were built by Thomas Dunlap. Prior to the building of the Dunlap halls, dramatic companies had played in the county courtroom, with no stage and no scenery, or in the local hotels. The Detroit Theatrical Company in 1839 and J. H. Powell's Company in 1843 appeared in the county courtroom, and Mrs. Porter's Company, in 1843, played in the Franklin House auditorium.

There were three types of dramatic companies playing America at the time Dunlap built his first theatre, Union Hall, in 1850. These were: (1) the traveling company which moved from town to town carrying actors, costumes, and sometimes scenery; (2) the resident company brought into town by a manager who leased the local theatre and presented plays

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[1] Toledo Blade, February 18, 1862.

[2] Revett, op. cit., p. 152.

with the company actors playing all the roles, or supporting the star brought in for a week by the manager; and (3) the company with actors hired by, traveling with, and supporting the starring player. Toledo was not yet recognized territory for the stars during the Dunlap Hall era (1850-1861) and was visited only by traveling companies prior to the building of Union Hall.

During its four years of activity, Union Hall was occupied by a few resident repertoire companies. J. H. Hall leased the building and operated it from June 26, 1850, until his death the following July. Mr. Scoville took over the management after Mr. Hall's death, and produced plays through August 24. W. E. Anderton leased Union Hall the following October and presented dramas until the end of the month. The Clark-Palmer Company moved into the building in May, 1852, and played through the month of August. Only one traveling company appeared at Union Hall: Kohle's production of Uncle Tom's Cabin played simultaneously with Shire's production of the same play at Morris Hall, the second theatre built by Thomas Dunlap. This was the only dramatic production presented in Morris Hall.

Dunlap's third theatre, Stickney Hall, was built in 1855. A. Glassford in 1856, Jones Berry in 1857, Marsh's Juvenile Comedians in 1858, and Plunkett's Star Company in 1861, were all traveling companies which played Stickney Hall. Two resident companies leased this theatre. Asa

MacFarland brought a company to the Stickney in 1858. These actors presented plays themselves and also supported the Wallers, the Webb Sisters, Kean Buchanan, C. Barton Hill, and Charles Pope, who starred with them. In 1861, E. T. Sherlock, manager of the Metropolitan Theatre of Detroit, leased Stickney Hall, and played both Detroit and Toledo with the same company by alternating engagements. Dunlap sold Stickney Hall in 1862, and it was converted into a store building in 1866.

Although Messrs. Plunkett and MacFarland brought a few New York stars and a sprinkling of less-known New York actors, the companies playing the Dunlap halls were made up of Midwestern actors, chiefly from Detroit and Cincinnati. The early traveling companies played some Shakespeare; Othello and Romeo and Juliet were presented more than any others, but The Merchant of Venice, The Taming of the Shrew, Macbeth, and Richard III were also produced during this period. The most popular standard romantic drama was Bulwer-Lytton's The Lady of Lyons. Kotzebue's The Stranger, Bulwer-Lytton's Richelieu, Knowle's The Hunchback, Kotzebue's Pizarro, and Dumas's Camille were also in high favor. The traveling companies played more contemporary drama than any other; The Drunkard, Uncle Tom's Cabin, and Rip Van Winkle were among the most frequently produced.

The resident companies played a little more Shakespeare than the traveling companies. Hamlet and Othello were

the plays most often seen. The standard drama most often produced was Richelieu, although The Hunchback, Lucretia Borgia, and Camille were extremely popular. Uncle Tom's Cabin was the contemporary play most often produced.

CHAPTER IV

WHITE'S HALL

In the year 1861, Mr. A. N. White of New York City built a new theatre in Toledo which seated six hundred spectators.[1] White's Hall, formally known as "White's Concert Hall," was erected in the 200 block on the west side of Summit Street.[2] Although the building was not yet finished, it was dedicated on July 1, 1861,[3] with a production of Christy's Minstrels.[4] For ten years White's Hall served as Toledo's leading theatre.

Little information is available on the size of either the stage or the auditorium of White's Hall. It was a much better theatre building than Toledo had possessed previously,

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[1]Marion Revett, who wrote on theatre buildings of Toledo in her article "Stage Doors," said, in an interview, that she, also, was unable to find data concerning Mr. White, or why he built a theatre in Toledo. It was probably a business venture, as Toledo had no theatre worth the name at that time.

[2]Revett, op. cit., p. 152.

[3]Toledo Blade, June 29, 1861.

[4]Christy claimed to be the first to "harmonize and originate the present form of negro minstrelsy." E. T. Christy organized his company in 1842 (Laurence Hutton, Curiosities of the American Stage [New York: Harper's, 1891]). The company which played at White's Hall in July, 1861, was in the hands of George Christy, who took over on his father's retirement in 1854.

but it was outmoded in ten years' time. By 1868, the Blade critic complained of the limitations forced upon actors who played White's Hall. When Jean Davenport appeared in Toledo, in January of 1868, this item was included in the review:

> The company labored under the perpetual disadvantages which always attend theatrical performances in Toledo, and which threaten to give it a very undesirable reputation abroad in this respect. We heartily endorse the remarks of Mr. Fenno, who appeared before the curtain to explain the disadvantages of their situation, and especially do we endorse his well-timed exhortation that a hall for operatic and theatrical performances should be built.[1]

Two years later, when Forrest played Virginius in Toledo, the critic said:

> The effect which the famous tragedian had on his audience last night in the character of Virginius was powerful in the extreme. Notwithstanding the want of stage and scenic advantages, the playing of the great actor was such that the deformities of the surroundings were forgotten.[2]

When the Macauley Company played Frou Frou, the following May, the reviewer stated that "the limited size of the stage prevented the elaborate display with which the piece was given other places."[3] This was the last year that White's Hall was to serve Toledo as a major theatre. In December of 1871, after the opening of Wheeler's Operahouse, White's Hall was reduced to a minor show house.

During this decade when White's Hall was "the theatre" in Toledo, the resident company played the largest role, and

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[1] Toledo Blade, January 13, 1868.

[2] Ibid., Jan. 12, 1870. [3] Ibid., May 12, 1870.

this type of company was seldom seen after this period. Various managers from the Midwest came to Toledo, leased White's Hall for the season, and established stock companies there. These resident companies shared the theatre with an occasional traveling troupe which stopped in Toledo and played for a few nights. The resident company was made up of actors from the Midwest who were brought in by Detroit, Cleveland, and Cincinnati managers. A. O. Miller, Asa Macfarland, Charles Plunkett, and Barney Macauley brought companies from Detroit; the Murray and Ellsler Company came from Cleveland; and Colonel R. E. J. Miles brought his company from Cincinnati in support of Edwin Forrest.

A. O. Miller leased White's Hall for the months of August and September, 1862, and presented a repertoire--under the title "Miller's Parlor Dramas"--which included Shakespeare, standard romantic drama, and contemporary plays. Shakespeare was represented by Othello, and the standard romantic drama by The Lady of Lyons, Napoleon's Old Guard, The Stranger, Pizarro, and The Corsican Brothers. The afterpieces and three of the featured plays were contemporary drama. Yankee's First Visit to New York, The Fellow Clerk, Perfection, Buena Vista, The Soldier's Return, The Naval Engagement, Toodles, The Yankee Duellist, Mr. and Mrs. George Washington Jones, and The Battle of the Nile served as afterpieces; The Honeymoon, The Course of True Love, and Austerlitz were presented as featured plays. Mr. Miller returned, with

his company, in 1864, and remained in Toledo for approximately three months. Don Caesar de Bazan was added to his repertoire of standard dramas, and The Lady of Lyons and The Stranger were retained; all the rest of the plays he presented were light contemporary dramas. The local paper accepted Mr. Miller's advertisements, and thus recorded his productions, but did not review them.

Asa MacFarland,[1] who furnished Toledo with good drama during the last of the Stickney Hall era, returned with his company in June, 1863, and played for three weeks. Like A. O. Miller's repertoire, Mr. MacFarland's held only one drama from the pen of Shakespeare; Othello was played at the end of the engagement. Like Mr. Miller's troupe, also, Mr. MacFarland's company played The Lady of Lyons and The Stranger. Ingomar, Camille, The Octoroon, and The Marble Heart were included in the MacFarland presentations, as well as the contemporary drama The Drunkard. The company's star, during this engagement, was R. J. Meldrum, "the famous tragedian"[2] who had, indeed, played three seasons in New York.[3]

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[1]Elaine McDavitt says that Mr. MacFarland, who had so successfully managed Stickney Hall in 1858, returned to Detroit early in 1862 to take over management of the Metropolitan Theatre. In two months time, however, the theatre was sold and converted into a variety house (McDavitt, op. cit., p. 384). In June of that year, Mr. MacFarland resumed theatre management in Toledo. Clara Behringer records an appearance of MacFarland's company in Ann Arbor in May, 1862, and another one-night stand in 1864 (Behringer, op. cit., II, 5).

[2]Toledo Blade, June 22, 1863.

[3]R. J. Meldrum was affiliated with the National Theatre in New York in 1857, Barnum's in 1858, and the Bowery in 1859 (Odell, op. cit., VII, 52, 154, 224).

Advertisements appeared in the Blade stating that "new and beautiful scenery"[1] would be used in the company's productions. The MacFarland Company remained in Toledo and played at White's Hall from June 22 through July 10, 1863.

Charles Plunkett, of Detroit, leased White's Hall in 1865.[2] Mr. Plunkett brought along, in his company, Felix Vincent, who had managed the Ellsler Theatre in Cleveland in 1857, and the Metropolitan Theatre in Detroit in 1858.[3] The high spot of the Plunkett season was the appearance of Emma Waller,[4] who was engaged for the week of June 26. She appeared in Macbeth, Lucretia Borgia, Othello, Naomi, The Lady of Lyons, and The Duchess of Malfi. The editor of the Toledo Commercial explained in an article of July 4 that he had been out of town and, consequently, publicity on several matters to which he usually gave personal attention had been neglected. Of Mrs. Waller's work he said:

> We have not heretofore, from circumstances explained elsewhere, made recognition of Mrs. Waller's great success at Plunkett's theatre. Last week she played to full and appreciative houses, and last night commenced a re-engagement with her great part of Meg Merrilees. We say advisedly, for we have seen many representations of the glorious creation of Sir Walter Scott, that none so completely realizes, to our mind, the ideal of that great master. Miss Cushman's Meg was a splendid performance,

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[1]This scenery probably belonged to the company and was taken along when the players left Toledo.

[2]Toledo Blade, June 19, 1865.

[3]McDavitt, op. cit., p. 345.

[4]Mrs. Waller had first appeared in Toledo with MacFarland's company, at Stickney Hall, in 1858.

> but it was her own. Mrs. Waller's is splendid, but it is also a perfect reproduction of the original portrait of Guy Mannering. Mrs. Waller was well supported by members of the company.

On July 11, Mrs. E. J. Phillips from Pike's Theatre, Cincinnati, and Mr. S. W. Ashby from Wood's Theatre, Louisville, joined the company.[1] This was the last week of Mr. Plunkett's season. He closed with a production of The Stranger on July 15, 1865.

On March 9, 1868, Barney Macauley,[2] who had played in Toledo five years before, returned and established a company at White's Hall which played two long seasons, stepping aside occasionally for touring productions. The first season closed November 20, 1868. This was the longest operation of a Toledo theatre by a company manager to date; strangely enough, the productions of this 1868 season were never reviewed by the press.

At the opening of this season, Mr. Macauley's company played for four days with no notice from the press other than the daily advertisements. On March 13, the Blade printed the following letter to the editor:

> It seems not to be generally known that this company is quite a different thing from the common run of theatrical performers at White's Hall. I know Mr.

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[1] Toledo Commercial, July 11, 1865.

[2] Barney Macauley first came to Toledo in support of Rachel Johnson, who played a one-night stand of Caste in 1863. He began his career at the National Theatre in New York in 1858. He played many fine supporting roles, such as Armand in Matilda Herron's Camille at Niblo's Gardens in 1863 and Iago to Booth's Hamlet (Odell, op. cit., VII, 146, 563).

> Macauley to be one of the best actors in the country, and his company a superior one--so superior to the common run of theatrical stuff we have here, that those who enjoy good playing should show that it can be supported in Toledo.
>
> Yours very truly,
> F. J. Scott[1]

Edwin Booth appeared for a week with the Macauley company, beginning September 21, 1868. The plays advertised were: Hamlet, The Merchant of Venice, Richelieu, Othello, Richard III, and The Lady Of Lyons. Continuing their policies of not reviewing the Macauley productions, neither the Toledo Blade nor the Toledo Commercial covered the Booth performances.[2]

After Booth's departure the Macauley Company continued productions until November 20, when Mr. Macauley returned to Detroit to take up managerial duties under Hough of the

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[1]F. J. Scott is listed in the Toledo City Directory of 1874 as a real estate agent. An unidentified clipping in the genealogy and local history room of the Toledo Public Library gives this information: "He and his family were instrumental in laying out and developing the Scott Manual Training School [which is now the University of Toledo]. In 1870 he published a valuable work on landscaping. He was the owner of the most complete collection of busts and heads of Caesar, which he presented to Harvard University in 1904. He was also a well known writer on political economy."

[2]Another possible reason for Edwin Booth's being ignored in Toledo may have been because of Lincoln's assassination by his brother, John Wilkes Booth, five years before. David Ross Locke, editor of the Blade, had written for the Union papers prior to, and during, the Civil War, and was an ardent supporter of Lincoln. The local editor might, also, have considered Booth's appearance unworthy of a review. After Barrett's appearance with a particularly good cast, the Blade (December 19, 1874) ran this comment: "We have been so imposed on in this city by Mr. Booth, and in fact by almost every other star, who have [sic] evidently sorted over the ranks of the profession to get the cheapest and most stilted sticks for support, that we feel a thrill of gratitude in having a really good company appear here."

Atheneum. Besides the plays starring Booth, Mr. Macauley had presented the romantic dramas The Lady of Lyons, The Octoroon, Lucretia Borgia, and The Corsican Brothers. Fanchon, She Stoops to Conquer, The Lottery Ticket, and Still Waters Run Deep were included among the lighter plays.

The following April, Macauley's company returned and played for a week; they returned for another week's engagement in May and for another in September of 1869. These performances were all ignored by the press. The first newspaper coverage given the Macauley company was in May, 1870, when they returned for a week to play Frou Frou and Rosedale, starring Rachel Johnson Macauley. After the first production of Rosedale, the Blade said:

> The play was put on very well and rendered very well, and was rendered with that enthusiasm and air of naturalness which showed that the artists were masters of their respective talents. As Rose Leigh, Mrs. Macauley gave charm to every scene in which she appeared.[1]

The Blade gave almost a column to the review of Frou Frou on May 12. The review was in the form of a "puff"; it gave the plot and a description of the women's costumes:

> Frou Frou appeared first in a satin low corsage and medium pannier with a train; a lace satin overskirt with satin trimmings and pearl buttons on the waist. Her blonde hair was surrounded by a pearl band with a pendant; she wore a green band around her throat, diamonds and other rings and gold bracelets. In the second scene she wears a gold tinted, light green silk dress, with a low corsage with train à pannier, and darker ribbon with russing, lace trimming and a head

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[1]Toledo Blade, May 10, 1870.

> dress, and a green band with a charm around her throat. In the third scene she has a low corsaged white Swiss with the train tucked and ruffled. A low corsaged ashes of roses silk is worn in the fourth act, with a beaded lace overdress high corsage, variegated satin sash, with bows behind, and long ends, no pannier, no head-dress, and a gold necklace. In the fifth act she is dressed in a plain black silk walking dress.[1]

The article stated further that "Mr. Macauley pays eighteen dollars per night royalty on Frou Frou," and that "the limited size of the stage prevented the elaborate display with which the play had been given in other places--but Mr. Macauley did very well, much better than was expected."

John K. Ellsler and his wife, Euphrenia Murray, brought their Cleveland company to Toledo in January, 1868.[2] They presented The Broken Sword and The Tight Rope as a double bill. Murray and Ellsler had founded the Euclid Theatre in Cleveland (it was sometimes called the Ellsler Theatre), and established a stock company there with which they toured the Midwest. McDavitt records their appearance in Detroit as early as 1857.[3]

On January 10, 1870, Colonel R. E. J. Miles brought his company from the National Theatre in Cincinnati to Toledo

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[1] Toledo Blade, May 13, 1870. The following item may explain the write-up of Rachel Macauley's costuming. "It seems customary for every actress, no matter how unimportant a role she plays, to make the greatest possible display in the matter of wardrobe and to have all the details exploited in the daily papers whenever possible" (Noah M. Ludlow, Dramatic Life As I Found It [St. Louis: G. I. Jones Co., 1880], p. 350).

[2] Toledo Blade, January 17, 1868.

[3] McDavitt, op. cit., pp. 353, 540.

for four performances. The aging Edwin Forrest[1] was the star, and appeared in Richelieu, Othello, and Jack Cady. After the first night's production, the Blade editor wrote:

> Edwin Forrest, the greatest living tragedian, made his first appearance here last night, and was welcomed by a good audience. The bill was Richelieu, in which Mr. Forrest has never been exceeded, and those of the audience who had before seen the great leader in the same character, had reasons to establish still stronger opinions relative to the absolute perfection of the life pictures presented by the great master in the play. What then were the reactions of those who saw him for the first time? The answer was found in the inclined ear, the arrested respiration, the tightly clinched fist, the moistened eye, the nervous change of position as the varied incidents in the actual life of the eminent cardinal were so enacted before them. The acting of Mr. Forrest was, is, perfect; more cannot be said.[2]

Forrest had been, to quote the Oxford Companion, "one of the finest tragic actors of the nineteenth century," and "the acknowledged head of his profession." He was outstanding as Lear, Macbeth, Hamlet, and Richelieu. Other roles which he played successfully were Spartacus and Metamora, which were written for him, and Othello, Mark Antony, and Virginius.[3] After his performance of Virginius in Toledo, the critic said:

> The effect which the famous tragedian had on his audience last night in the character of Virginius, was powerful to the extreme. . . . The stage affords its

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[1] In 1865, Forrest became partly paralyzed, but "his doctor recommended that he go on acting; the machine, if stalled, would rust and go to pieces" (Ruggles, op. cit., p. 218).

[2] Toledo Blade, January 11, 1870.

[3] Hartnoll, op. cit., p. 272.

> greatest pleasure when the actors have so perfectly represented their characters that it is only left for them to improve upon, if possible, the original, and add new force to nature. Such is the case when one listens to Mr. Forrest in his masterpiece, and such was most certainly the case last night. There was no feature in the ardent and powerful character of Virginius to which he did not add that intensity of emotion and vividness of expression which border on the supernatural. When he sighed, the audience shuddered; when he smiled, there was rapture; and when suddenly he gave full vent to the wild anguish and frantic madness which burned in the fate of his daughter, his appearance was like a sharp peal of thunder, when unexpected. Miss Lillie, as the pure and beautiful Virginia, whose graces had so stirred the base passions of the selfish Decemvir to appropriate her to a beastly purpose, was true to nature and added that charm which sunlight does to a cloud. The support was, in the main, excellent, and each player deserves praise. Our city cannot overestimate the opportunity which is now offered for seeing Mr. Forrest, and we hope to see White's Hall crowded this evening.[1]

Two New York companies played Toledo during the White's Hall period: Laura Keene's Company, and the Excelsior Opera Company. Prior to this time, New York stars had appeared with the resident companies, but not until 1866, when the Excelsior Opera Company arrived for a two-weeks engagement, had Toledo been visited by a company made up entirely of New York actors.

Although the word "opera" is used today to designate the heavy dramatic musical compositions which were once preceded by the word "grand," "opera" was sometimes used interchangeably with the word "drama" in the nineteenth century, and "operahouses" were those theatres which housed dramatic, as well as musical, productions. Dramatic companies were sometimes referred to as "opera companies." Such a company

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[1] *Toledo Blade*, January 12, 1870.

was the Excelsior Opera Company, of which the Blade said:

> Last night the Excelsior Opera Company of New York opened at White's Hall for a short dramatic season. The bill was Camille and The Widow's Victim. The leading characters were sustained by Miss Ingersoll, Miss Burroughs, and Messers Thorne, Bridgeman, and Pendleton. The play was one of the most difficult now on the stage, and was very well performed--so well, in fact, that a large audience held out through the five acts. The company is the best we have had in Toledo in a year. This evening they will present The Streets of New York.[1]

Both Miss Ingersoll[2] and Mr. Thorne[3] pleased the Blade critic, for on July 23, 1866, the paper printed another article concerning the company:

> The New York Excelsior Company repeated the Camille to a full house Saturday evening. Tonight they will present Don Caesar de Bazan. Miss Ingersoll sustaining the role of Maritania and Mr. Thorne the reckless Don Caesar. The farce of Paddy Miles Boy following and making an attractive bill for a summer's night. The theatre thus far has been well patronized.[4]

In spite of the support of the local paper, the Opera Company ran into trouble. On July 27, the Blade ran this item:

> The theatre which opened last Friday night at White's, closed on Monday night, two of the leading

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[1] Toledo Blade, July 21, 1866.

[2] Dollie Ingersoll made her name in New York theatres. In 1858 she played opposite A. H. Davenport in Much Ado About Nothing at Niblo's Gardens (Odell, op. cit., VII, 58).

[3] Mr. Thorne was, undoubtedly, Charles Thorne, Jr. The son of an actor, Mr. Thorne was with Joseph Jefferson in Laura Keene's company in New York, where, in 1860, he played in the original production of Our American Cousin. He reached the height of his career in the seventies with the Union Square Company under Palmer, as a dashing hero of melodrama. Hartnoll says he was "good-looking, athletic and attractive, although not overly-intelligent, the ideal hero for melodrama" (Hartnoll, op. cit., p. 793).

[4] Toledo Blade, July 23, 1866.

> men of the company absenting themselves. The management, determined to make a season in Toledo, went to Cincinnati and this morning returned with the following recruits: J. H. Hall of Woods', H. S. Murdock of Pike's, W. H. Partell of Woods', and J. B. McGill of McVicker's, Chicago. The company is composed of persons well and favorably known in the profession. Miss Ingersoll, originally with the company, is really a superior actress. Her rendition of the difficult part of Camille Friday and Saturday evenings, gave entire satisfaction to a critical audience. She is a correct, pleasing, and natural actress, and will establish herself as a favorite. Miss Burroughs is also an actress of merit, playing her parts well. The new company opens on Saturday evening with the beautiful drama of Don Caesar de Bazan and Paddy Miles' Boy.

Messrs. Thorne and Bridgeman were the deserters, for theirs are the names which disappear in the July 27 advertisement of the Blade. After the production by the reorganized company, the Blade said:

> Saturday evening Don Caesar de Bazan was presented by the company now playing at White's Hall, to a large and fashionable audience. The performance of the piece gave entire satisfaction. Miss Ingersoll's Maritania was a superb piece of acting, and Mr. Hall, as Don Caesar, was all that could be desired. Miss Burroughs and Messers Pendleton, Murdock and McGill all merited and received the approbation of the audience. Tonight the beautiful Ticket of Leave Man, in five acts. The Hall will, undoubtedly, be filled.[1]

The company played from July 21 through August 14, 1866. Othello was the only Shakespeare presented. Don Caesar de Bazan, Lucretia Borgia, Camille, and The Lady of Lyons represented the standard drama. Ticket of Leave Man, The Streets of New York, Ten Nights in a Barroom, and Black-Eyed Susan were the featured contemporary dramas.

Laura Keene's Company appeared at White's Hall for

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[1]Toledo Blade, July 28, 1866.

two nights in August, 1870.[1] The English-born Mary Moss adopted the stage name of Laura Keene when she appeared on the London stage. She came to America in 1851, and, after touring Australia, spent the rest of her life in the United States. She opened her own theatre in New York, where she established a stock company. Among her actors were Joseph Jefferson and E. H. Sothern. The success of her production Our American Cousin, and the long run of that play, aided in establishing New York as the American theatrical center. Miss Keene closed her New York theatre in 1862,[2] and toured with Our American Cousin.[3] This she brought to Toledo in 1870, and the Blade stated:

> We remember the evening of the 14 of April, 1865, this lady was playing Our American Cousin with President Lincoln as spectator, that during the play Mr. Lincoln was assassinated, and of all the horror stricken crowd Laura Keene alone was sufficiently self possessed to go to the assistance of the murdered president. She flew to him; and catching him in her arms, prevented his falling to the floor. The blood of the noble martyr drenched her dress and gave her a memento of the dreadful accident that she retains and prizes above gold.[4]

After Miss Keene's production of Hunted Down, on August 26, the Commercial said of "Boucicault's latest production":

> The play, we cannot say, is the author's masterpiece, and yet for the good style in which it was

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[1] Toledo Blade, August 26, 1870.

[2] Miss Keene's was the only New York theatre open; by 1861 all others had closed, due to the Civil War (Hartnoll, op. cit., p. 436).

[3] Ibid. [4] Toledo Blade, August 27, 1870.

> presented, much credit is due. . . . It is needless to say that Miss Keene sustained, with great credit, the high position she occupies in the theatrical world.[1]

The star system, in which the star was imported to play with the resident company, did not function in Toledo after 1868. Stars now hired actors and organized companies to tour with them. The support given by some of these companies was fairly good, and the entire production profited. Most of these companies played Shakespeare and the classics, or at least romantic drama. The repertoire depended on the ability of the star. Such "combination" companies were those starring Jean Davenport (Landers), Fanny Janauschek, James A. Herne, and Kean Buchanan.

Kean, or McKean, Buchanan was a frequent visitor to Toledo. He had first appeared as a star with MacFarland's Company at Stickney Hall in 1858. He returned in 1865 under the management of J. C. Meyers, and opened at White's Hall with Richelieu. He was supported by his daughter Virginia.[2] They played from December 20 until December 23. After their second night's performance of The Merchant of Venice, the Toledo Commercial said:

> Last evening the J. C. Meyers Dramatic Company gave their last entertainment but one at White's Hall, with the very celebrated artist, McKean Buchanan, and his lovely and accomplished daughter, Miss Virginia Buchanan, taking their benefit. As Shylock, we can safely state, Mr. Buchanan has no superior on the

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[1] Toledo Commercial, August 27, 1870.

[2] Toledo Blade, December 20, 1865.

> stage, and his splendid rendition of the part was equaled only by his rendition of Richelieu on Monday evening. He is by nature gifted with every requirement for passionate acting. Possessed of a fine figure, a splendid voice and faultless elocution, besides possessing all the vigor of youth, places him so prominently before the lovers of art that they lose sight of the actor, and see only the character which he represents. The Portia of Miss Buchanan was very artistically rendered.[1]

The Buchanans returned the next year under the management of Frank Witcher and played the week of December 6, 1866. Their repertoire included Shakespeare's Richard III, Macbeth, Hamlet, and The Merchant of Venice; the romantic dramas Richelieu, Pizarro, Rob Roy, London Assurance, and The Octoroon; and the popular contemporary plays Uncle Tom's Cabin and Ten Nights in a Bar Room. Nick of the Woods and Used Up were presented as afterpieces.

Three years later, on December 21, 1869, Mr. Buchanan returned with his company to play a week of Shakespeare, supported by Laura Paige. The December 22 Blade carried this item:

> Mr. Buchanan's unfortunate illness has been a great disappointment, both to the public and to himself; but it is his intention to return here shortly, when he, himself, will be able to appear in his round of Shakespearian roles.

This was Mr. Buchanan's last visit to Toledo.

James A. Herne[2] and Helen Western came to Toledo from

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[1] Toledo Commercial, December 23, 1865.

[2] James A. Herne's name was originally Ahearn, but he changed the spelling when he went on the stage. He played with Helen Western until her early death, and then he served as leading man to her sister, Lucille Western. After writing

Cleveland. They were supported by a company from the Academy of Music, New York.[1] They opened for a week of performances at White's Hall beginning October 28, 1867. The plays they presented were standard romantic dramas: Flowers of the Forest, The Spy of Saint Mark's, East Lynne, Camille, and The French Spy serving as featured dramas, with the contemporary plays Paddy Miles' Boy, Jennie Lind in Toledo, and Solon Shingle as afterpieces. Their performances were ignored by the critics, but this was the first appearance of Herne in Toledo, where he was to appear many times, first at the Wheeler and later at the People's Theatre. In most of these appearances he was to feature as the star of Hearts of Oak, which he wrote with Belasco. Herne and Western played White's Hall again for three performances beginning January 14, 1868, when they presented East Lynne, Miami, and The Spy of Saint Mark's.

The development of Toledo and Chicago run in a parallel; but while the theatre was becoming established in Toledo, Chicago was becoming a theatrical center. By 1868, theatrical troupes en route from Buffalo to Chicago found

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and playing melodramas, he turned to realistic drama, in which his second wife, Katharine Corcoran, played the leading roles. None of his plays has great power, but his Margaret Fleming was a very strong influence in the rebellion against the melodrama and the well-made play. Helen Western, Herne's first wife, was the child of actors. She toured as a child with her parents and her sister, Lucille, and as an adult with her husband (Hartnoll, op. cit., pp. 363, 838).

[1]Toledo Blade, January 28, 1867.

Toledo a convenient stop, and in spite of its inadequate theatre building, Toledo began to see "big time" theatre; the stars with their companies began to play Toledo.

The first of the Chicago-bound troupes to stop in Toledo was that starring Jean Davenport[1] (Mrs. F. W. Lander); she was supported by J. H. Taylor.[2] On their way to Chicago in January, 1868, they stopped in Toledo to play Giacometti's Elizabeth, Queen of England and Schiller's Mary Stuart. While even more famous stars had played Toledo, they had appeared with a local cast or with some company from the Midwest. Here, for the first time, was a star supported by a New York cast.[3] The Blade editor was most enthusiastic about "Mrs. General Lander" and stated that her work surpassed that of Ristori. He predicted that her stay would produce "the finest and most artistic effort that has ever been given on

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[1]Jean Davenport, daughter of the English actor Thomas Davenport, came to the United States with her family in 1838. She made her debut in 1844 as Juliet. After touring the continent, she returned to the United States in 1848, and was the first American actress to play Adrienne Lecouvreur and Marguerite Gautier. The latter role, the leading role in Camille, she played to Edwin Booth's Armand. She toured successfully until her marriage to General Lander in 1860. After his death in the Civil War, she returned to the stage and was billed as Mrs. Lander. Mrs. Lander was "a small well-formed woman with a sweet face, clear voice, and graceful figure . . .was an actress of great talent and intellectual judgement, but lacked genius" (Hartnoll, op. cit., p. 450).

[2]J. H. Taylor played the gravedigger in Booth's Hamlet (Hutton, op. cit., p. 301).

[3]This cast appeared in Elizabeth at the French Theatre, New York, on August 19, 1867, and at the Broadway Theatre in August, 1868 (Odell, op. cit., VIII, 294, 447).

the stage in this city."[1] Monday's edition of the paper, following Friday and Saturday nights' productions, said, in part:

> The remarkably fine quality of the play on Friday night drew out a large and first class audience to the presentation of Mary Stuart on Saturday evening. The general character of the play did not at all fall below that of the previous evening, and in many respects surpassed the expectations of the audience. . . . The acting of each performer was suited to his or her role with admirable taste. It is worthy of notice that in this company, not only are the leading stars of high class genius, but also it should be said that a first class talent is exhibited in the performance of the subordinate parts. This is a great recommendation, and it is not less great because of its rarity. The concept of Mary Stuart which Mrs. Lander presents to the audience, gives an idea of that character different from that which is usually entertained. The character which she represents is that of a queen bowed down by misfortune, and yet under the strongest and most sudden blows of adversity, she retains her regal fortitude and dignity. While all other relics of power and greatness are torn from her, she never loses sight of the rights to which she is entitled and of which she is cruelly defrauded. In the presence of her enemies she is calm and passionless. The most cruel thrusts of adverse fortune cannot then ruffle her self-possession. Few finer scenes were ever played upon the stage than that wherein she confronts Burleigh and confounds his statecraft by her eloquent appeals to the Law of Justice. Only once, before her oppressors, does she lose her self-control, and then fired by the impassiveness of the haughty Elizabeth, she drives the proud queen from her presence by the scathing force of her taunts. In her hours of solitude the remembrances of her former crimes haunt her like a ghost. But at last she meets her doom with a calm unflinching mien; taking farewell of her friends, lovingly, but with a serene fortitude, the effect of the scene is such as cannot be readily described. The character which is represented is so great that the minor accessories of scenery and stage are lost sight of, and the power of the delineation absorbs the entire attention. Mr. J. H. Taylor represents the character of the vacillating, inconstant Essex, well. Burleigh's character was perfectly acted by Mr. Fenno, and the tempestuous Elizabeth was enacted with remarkable skill and vigor by Miss Monck.[2]

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[1] Toledo Blade, Jan. 10, 1868. [2] Ibid., Jan. 13, 1868.

Madame Janauschek, who was to play frequently in Toledo during the next twenty years, made her first appearance at White's Hall in November, 1871. On the evening of November 24, she appeared in Deborah, and in Macbeth on November 25. Born in Prague, Francesca Romana Magdalena Janauschek became leading lady at the Frankfort Stadt-Theater at the age of eighteen. She toured Germany, Austria, and Russia in such roles as Medea, Iphigenia, and Maria Stuart. In 1867 she toured the United States. The Oxford Companion[1] and the Theatre Handbook[2] say that she did not play in English until 1873, but the Toledo Blade says, after her appearance at White's Hall in Deborah on November 24, 1871: "Her English was credible."[3] Glenn Hughes also states, in his Story of the Theatre,[4] that "beginning in 1871, she acted in English." Odell says that Mme Janauschek began playing in English under Daly in 1870.[5] Ruggles says that Booth had wanted Janauschek to play "heavies" in 1868,[6] but "she had

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[1]Hartnoll, op. cit., p. 411.

[2]Sobel, op. cit., p. 448.

[3]Toledo Blade, November 25, 1871.

[4]Glenn Hughes, The Story of the Theatre (New York: Samuel French, 1928), p. 349.

[5]Augustin Daly started a hazard of new fortunes for himself and Fanny Janauschek by presenting that talented actress in a series of performances in English, a language which, it is said, she had miraculously learnt in a year. On October 10, 1870, she appeared at the Academy of Music in Deborah (Odell, op. cit., IX, 71).

[6]Ruggles, op. cit., p. 217.

not time to learn the parts in English," so she must have been able to play in English as early as 1868. After her production of Macbeth in Toledo, the Blade said:

> The great tragedienne was faithful to her text while she gave free scope to the unscrupulous ambition that paused at no obstacle that stood between her and a throne. Love and ambition drowned her pity, yet one of the happiest conditions of her Lady Macbeth was that in no part of her relentless urging to the murder of Duncan did her tender attachment for her husband fail to manifest itself, except in the line, "What beast was't then that bade you break this enterprise to me?" The sleep-walking scene after the murder, when Lady Macbeth appears with open, fixed and sightless eyes, was one in which her womanly grace and beauty were more strikingly displayed than in any part of the play. We cannot believe that there had been a personal malice in the murder, and when her fierce ambition had been quenched in the blood of Duncan, her unavailing remorse left her only a woman, and she rubs her hands together in a vain effort to remove the stain, and shudders at the thought that "the old man had so much blood in him."[1]

The year 1871 introduced two dramatic forms that were new to Toledo. Lucy Rushton brought the first of the melodramatic spectacles, and John Owen and Joseph Emmett appeared in plays featuring American comedy types.

On April 24, 1871, Lucy Rushton brought her company to Toledo for a three-night run. No advance notice of the Rushton engagement was printed in the local paper, and the title of her first night's production is unknown. The Red Hand was her second night's bill. The Sea of Ice,[2] in which

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[1] Toledo Blade, November 26, 1871.

[2] In The Sea of Ice, says Maurice Willson Disher, the young mother undergoes a shipwreck and is "stranded with her baby on a berg beneath the Aurora Borealis. During a great storm there is a sudden and awful breaking up of the ice. The captain is drowned and the mother murdered. The child

Miss Rushton had made her New York debut, was presented on her third and last night in Toledo. Odell quotes the New York Tribune review which described Lucy Rushton as "a large phlegmatic person who makes graceful gestures, but moves awkwardly, whose face is singularly inexpressive and whose voice, though sweet, is weak." The Sea of Ice "dragged through a week"[1] in New York.

The company with which Miss Rushton appeared in Toledo was under the management of W. C. Pope. The following review appeared after the first performance, but still left the play unnamed:

> Those who heard Miss Rushton at White's Hall last night speak of the entertainment in complimentary terms. The fair guest's representations were highly gratifying, and the support, likewise, deserves some praise. Mr. W. C. Pope, who has appeared on Toledo stages, played one of the chief characters and won many compliments. Mrs. L. R. Roys and Mrs. Lowery were excellent in their respective characters.[2]

Under the heading "Rushton Tonight," the following "puff" appeared:

> This evening Manager Pope will present on the stage in this city, the great sensational drama entitled The Red Hand. This is said by critics to be the most thrilling and effective piece ever witnessed, and wherever presented has produced the greatest enthusiasm among theatre-goers. The cataract scene is impressive and beautiful in the extreme and will be given with the best effect. Miss Rushton represents

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floats to land, where she is brought up by savages" (Maurice Willson Disher, Blood and Thunder [London: Frederick Miller, Ltd., 1949]).

[1] Odell, op. cit., VIII, 12.

[2] Toledo Blade, April 25, 1871.

> Rachel Haron, a character that requires supernatural talent, and connoisseurs acknowledge that her Rachel has no superior, if indeed it has an equal, in this country. The management promises that she will be well supported tonight. Mr. Roys takes the character of Harmon, the husband of Rachel. Mr. Pope has incurred great expense in providing the appurtenances for bringing out The Red Hand, and deserves a liberal patronage.[1]

This article closed with the announcement that The Sea of Ice would be presented on the evening of April 26, and that Miss Rushton, on that occasion, would wear her beautiful Indian costume that cost $2,000.00.

Joseph Emmett appeared at White's Hall on January 19, 1871, in Fritz, Our German Cousin. He was the first of the German comedians to play Toledo, and this was the first of his many appearances. German comedians were liked in Toledo. Many of the original settlers of the region were German emigrants, and Toledoans were familiar with the character. Joseph Emmett was one of the finest German comedians, and he was popular both in England and America. He began his career in Negro minstrels, and then became an impersonator of "Dutch" characters. He reached the legitimate theatre on July 11, 1869, when he appeared at Wallack's in Charlie Gaynor's play Fritz, Our German Cousin,[2] which he brought to Toledo two years later, and concerning which the Blade said:

> Mr. Emmett appeared as Fritz, and so perfect was the character that the highest degree of enthusiasm prevailed. We have witnessed this presentation by others, comedians of acknowledged ability in their

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[1] Ibid. [2] Odell, op. cit., VIII, 564.

> profession, but never have seen it so well brought out or more thoroughly enjoyed by the audience. He appears again this evening in the same character, and we advise all who can appreciate general merriment and the causes which induce it, to see Emmett tonight.[1]

Emmett was, says George C. D. Odell,[2] one of the most firmly established of the stage favorites by 1870, and Hutton says that Joseph Emmett's Fritz and Rip Van Winkle were the most popular of the American plays, in England.[3]

John Owen appeared in Toledo, with Everybody's Friend, on the evening of November 4, 1870,[4] and was seen in Solon Shingle the following evening. Mr. Owen, whom Hutton calls "the last of the Solon Shingles, that simple-minded phenomenally shrewd old man from New England,"[5] was born in England, but was brought to the United States as a small child. He began his theatrical work at the age of seventeen, and gained success as an eccentric comedian, especially good in the interpretation of the "Yankee" character. His most famous role was that of Solon Shingle, which he first acted in 1854 at the Baltimore Museum. He did not become famous, however, until he played it at the Broadway Theatre in 1864. Owen played Solon Shingle until his death in 1886.[6]

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[1] Toledo Blade, January 21, 1871.

[2] Odell, op. cit., VIII, 564.

[3] Hutton, op. cit., p. 5. [4] Toledo Blade, Nov. 4, 1870.

[5] Hutton, op. cit., p. 91.

[6] A. H. Quinn, A History of the American Drama (New York: Harper's, 1923), p. 300.

Minor "stars" played Toledo during this decade, the best being McKee Rankin and Fannie Price. Miss Price stopped at White's Hall for three weeks, beginning October 12, 1871,[1] playing classic, standard, and contemporary drama. Macbeth was the only Shakespearean drama presented by Miss Price. Frank Mayo joined the company to play the title role. Miss Price's repertoire included the romantic dramas Lucretia Borgia, The Octoroon, and The Corsican Brothers, and contemporary plays such as Heart of the Wald, Foul Play, Fanchon, Our American Cousin, Under the Gaslight, and Streets of New York.

McKee Rankin brought Rip Van Winkle to Toledo in November, 1869.[2] He had played under Mrs. Drew in the Arch Street Theatre in 1865. Later he starred, with his wife Kitty Blanchard, with the Union Square Theatre in New York.[3] Toledo was to see him many times; first as Rip Van Winkle, and then in Joaquin Miller's Danites.

Other small companies played Toledo during the 1861-1871 decade. Among these small troupes were Lanergan and Gladstane,[4] who appeared for the week of November 22, 1868,

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[1] Toledo Blade, Oct. 12, 1871. [2] Ibid., Nov. 13, 1869.

[3] Odell, op. cit., IX, 546.

[4] Lanergan played in the cast of Jealousy, or Giffin Gaunt in New York in 1860. His wife, Mary Gladstane, played a small part in Patrie at Booth's Theatre in New York in 1869. (Odell, op. cit., VIII, 183, 684). McDavitt says that this "small company" played for two months in Detroit in 1863 (McDavitt, op. cit., p. 430).

with Lady Audley's Secret, Elizabeth, The Stranger, and The Honeymoon as featured plays, and lighter dramas and farces as afterpieces; Ward and Tiffany,[1] who played The Household Fairy and The Morning Call for three nights beginning July 3, 1869; Charlotte Crabtree, who appeared in Captain Charlotte, Andy Blake, and Uncle Tom's Cabin, September 29 and 30, 1869;[2] and Hiehan and Mace,[3] who appeared for a one-night stand with The Soldier and Tom and Jerry on March 17, 1870. Other one-night stands were played by Marietta Revel,[4] who appeared in The French Spy on May 4, 1870; the Forresters, a traveling troupe "touring from Arkansas,"[5] who appeared at White's Hall on November 15, 1870; and Lingard and Dunning,[6] who played

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[1]E. E. Tiffany was the husband of Annie Ward; this seems to be his nearest claim to fame. Miss Ward first appeared in New York in Bells of Shandon in 1866. Odell says, "What she lacked in refinement she made up in force" (Odell, op. cit., VIII, 135).

[2]This was the first appearance of Miss Crabtree in Toledo. She was to play many times, in the 1870's and 1880's, at Wheeler's Operahouse.

[3]No trace of John Hiehan is to be found in Hartnoll, Sobel, Odell, or in the local histories of Behringer and McDavitt. Odell records several appearances of James Mace. He was the English boxing champion of the day, and began his stage career with exhibitions of "living statuary" in the late sixties (Odell, VIII, 674, 684).

[4]Marietta Revel played in the minor New York theatres (Odell, op. cit., VIII, 307, 467, 684).

[5]Toledo Blade, November 14, 1870.

[6]W. H. Lingard was connected with the Union Square Theatre during the 1868 and 1869 seasons. His "beautiful and vivacious wife," Alice Dunning, was advertised as "from the Crystal and Alhambra Palaces, London." She won great favor in America in the seventies, and in London in the eighties (Odell, op. cit., VIII, 500, 529).

The Naval Engagement on October 11, 1871. Four unknown troupes also appeared: Forster's Constellation, on January 7, 1867; John Dillon's Company, on May 2, 1870; Minnie Gray's Comedy Constellation, on October 26, 1870; and J. F. Sherry's troupe on November 13, 1871.[1]

The extravaganzas, burlettas, or the precursors of the burlesque show, made their appearance in this decade. The first of these, The Black Crook, opened in Toledo for a five-night run on December 2, 1867. Odell says:

> The Black Crook is now a symbol. Fifty years after its production, it is still known to youngsters as the bold, daring, unclad, ballet show which threatened to lead their grandfathers down what the old preachers called the path to hell.[2]

This was a spectacular production based on the Faustian idea of selling the soul to the devil for youth. The second extravaganza--and the last production to play White's Hall--was Lydia Thompson's Bluebeard. In 1868, Miss Thompson brought a group of golden-haired English beauties to the United States, where she shocked, and at the same time secretly delighted, her audiences by dressing her girls in tights.[3] Lydia Thompson and Her British Blondes played Toledo on December 1, 1871.[4] Two weeks later, the Wheeler Operahouse opened and

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[1]Neither Hartnoll, Sobel, nor Odell give any data on these companies.

[2]Odell, op. cit., VIII, 152.

[3]Hartnoll, op. cit., p. 792.

[4]Toledo Blade, December 1, 1871.

became the leading theatre in Toledo. After the opening of Wheeler's, White's Hall was sold to Brady and Garwood, and was converted into a museum.[1]

Summary

In 1861, Mr. A. N. White, of New York City, built an entertainment hall in the 200 block of Summit Street which was, for ten years, Toledo's leading theatre. The resident company played the largest role--and its final role--in this period. Most of the companies which played White's Hall were made up of midwestern players from Detroit, Cleveland, and Cincinnati, whose managers leased White's Hall for a short season. Two of these brought in theatrical greats to star for a few productions. Barney Macauley, of Detroit, brought Edwin Booth in 1869, and Edwin Forrest appeared, supported by R. E. J. Miles' Company from Cincinnati, in 1870. Two New York companies, Laura Keene's company and the Excelsior Opera Company, played Toledo toward the end of the decade. Stars with their own companies also began to appear: Jean Davenport Lander, Fanny Janauschek, James A. Herne, and Kean Buchanan. The melodrama, the character comedy, and the extravaganza made their appearance at this time.

With the appearance of stars, more Shakespeare was played in Toledo. Hamlet led in the number of productions, followed closely by Othello, Richard III, The Merchant of

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[1]Revett, "The Old Stage Door," p. 159.

Venice, The Taming of the Shrew, and there was one production of King Lear. The Lady of Lyons was played twice as much as any other standard drama. Sheridan's The School for Scandal, Kotzebue's The Stranger, Dumas's Camille, and Hugo's Lucretia Borgia ranked second in popularity; Don Caesar de Bazan, She Stoops to Conquer, Richelieu, The Corsican Brothers, and Pizarro ranked third. The Streets of New York was the most often produced of the contemporary dramas; next in order were: Uncle Tom's Cabin, London Assurance, and Fanchon. The melodrama was coming into great favor, and White's Hall was too small to accommodate the elaborate scenery. With the opening of the Wheeler Operahouse in 1871, White's Hall became a museum.[1]

CHAPTER V

THE WHEELER OPERAHOUSE (1871-1893)

Prosperity in the theatre is dependent on various conditions; three of the most important conditions are: convenient transportation, adequate housing, and a friendly audience. These conditions were met in Toledo in the 1870's. By 1875 seven railroads running through or to Toledo[1] guaranteed transportation to players. Toledo was, also, during this period, a recognized lake port. By 1870, the population of Toledo had reached the twenty thousand mark.[2] The Wheeler Operahouse, which was built in 1871, had a stage large enough to accommodate the large casts and the masses of scenery required by the nineteenth-century drama, and could seat over a thousand spectators in its main floor, its balcony, and its gallery.

The Wheeler Operahouse was erected on St. Clair and Monroe Streets by Jeffery Wheeler,[3] in whose possession it

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[1]Randolph Downes, Lake Port (Toledo: Northwest Ohio Historical Society, 1951), Frontispiece.

[2]Nevin O. Winter, Toledo Past and Present (Toledo: Ohio Savings and Trust, 1950), p. 31.

[3]Revett, "The Old Stage Door," p. 159.

remained until it burned in 1893. An unidentified clipping in the Robinson Locke collection describes the Wheeler as

> . . . a handsome building of white sandstone. The Eagle atop has a wingspread of nineteen feet. The seating capacity was 1400, but 500 more could find standingroom. The house construction had a feature that probably was never found anywhere else in the country. The parquet floor was tilted on an axle. For big dances the chairs were removed, the parquet floor tilted to an even keel so that it came even with the stage, and behold, there was as nice a dance floor as one could find. And the society balls of those days were brilliant, too.

The main entrance to the building was on the corner of St. Clair and Monroe Streets, and the spreadeagle on top of the building was mounted over this corner. Details of the stage are lacking, but the stage was large, for it accommodated the water tanks, machinery, and scenery demanded by the melodrama. E. T. Stetson's Neck and Neck (1874) "held a wonderful execution scene"[1] with a scaffold erected in the prison yard and the prison in the background. The Phoenix (1880) had an "exciting fire scene and a wonderful gambling scene."[2] One of the Bravest (1889) even brought horses onto the stage. "Tank dramas," where large tanks of water were incorporated in the scenery to accommodate shipwrecks and drownings, were particularly popular. In The White Slave (1883), "the survivors float down the river on a burning spar, while a flood of real water falls from above."[3] In The Light on the Point (1888), a large tank of muddy Maumee

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[1] Toledo Blade, September 18, 1874.

[2] Ibid., January 19, 1880. [3] Ibid., Nov. 6, 1883.

water made the river scene seem realistic. The heroine plunged in in an attempt to drown herself.[1] The Dark Secret (1891) "boasted the largest tank of water seen on the Toledo stage. People were pitched bodily into the water and rescued in the most startling manner. Boats added to the effect."[2]

The Wheeler stage certainly had a proscenium, as "good" stages at that time had, and there is every reason to believe that the Wheeler was considered a good theatre in its day. There was, very likely, a grand curtain to cover the act drop; evidence that the act drop was used is found in the newspaper account of Fanny Davenport, as the dead Fedora, falling too far forward on the apron, and Mr. Mantell's having to pull her back "from under the heavy roll that was coming down to crush her."[3]

The scenery was confined, probably, to painted flats and set pieces, such as the butcher shop flat used in the McCullough production of Virginius.[4] Wheeler's Operahouse had at least one interior set, for Fanny Davenport's Fedora was set from local stock, and there was at least one exterior set in stock. The Virginius setting was an exterior. The criticism which the Toledo Blade directed toward the management of the Wheeler Operahouse during the 1880's was not concerned with the theatre's not being large enough, as

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[1] Toledo Blade, Feb. 23, 1888. [2] Ibid., Nov. 2, 1891.
[3] Ibid., April 3, 1886. [4] Ibid., Dec. 8, 1883.

was the case in the earlier criticisms of White's Hall. It was concerned with the theatre's lack of enough scenery to set a contemporary play, and the shabbiness of that which the theatre possessed. Since the melodramas carried their own scenery, and most dramatic productions at this time were spectacular, the Wheeler management made little effort, after 1883, to keep their own scenery usable.

There is no evidence available to identify the first manager of the Wheeler Operahouse; Mr. Wheeler, himself, may have managed his theatre. The first manager mentioned is C. J. Whitney.[1] Whether he managed the theatre from its opening, as is highly probable, or took over the management shortly afterwards, is unknown. The theatre was under the Whitney management during the height of its operation. Mr. Whitney,[2] who had owned a music store in Toledo since the 1860's, also operated a chain of theatres throughout the Midwest. The Wheeler Operahouse was added to this chain.[3]

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[1]Marion Revett feels that C. J. Whitney was manager of Wheeler's from the beginning, although he denied being manager when first asked about it. Mrs. Revett feels that Mr. Wheeler was merely a front or figurehead-manager.

[2]C. J. Whitney was born in Oakland County, Michigan, in 1832. He left home at eighteen to go into the fishery business at Beaver Island. After trouble with the Mormons, he returned to Detroit and continued in fishery until he began to manufacture organs in 1855. He added pianos and expanded into America's largest music business by 1874. He managed a chain of theatres for thirty years (Behringer, op. cit., p. 110).

[3]The Toledo Blade ran an article on the Wheeler Operahouse and its management on December 1, 1883. The theatre,

The "Grand Opening" of the Wheeler Operahouse, on December 15, 1871, said the Toledo Blade, "marked the epoch of a new era for Toledo, forming as it does a marked evidence of her rapid emergence from the crude conditions of an undeveloped western town into the symmetry and beauty of a metropolitan existence."[1]

The drama offered in this new theatre ranged from Shakespeare and the standard romantic dramas, through contemporary plays, melodrama, and native comedy, to female impersonation and burlesque. At the time Wheeler's opened, the star was on the decline, but there were, still, many stars who were considered "greats." There were, also, near-greats and minor stars who traveled with their companies. Among the great stars who played Shakespeare at the Wheeler Operahouse were Edwin Booth, Adelaide Neilson, and Lawrence Barrett.

On April 28, 1873, Edwin Booth opened for a three-day

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it said, was managed well and liberally for a city of 20,000. Whitney at that time controlled the theatres in Adrian, Tecumseh, Ann Arbor, Detroit (and possibly Jackson and Battle Creek), Michigan, and in Fort Wayne, Indiana; but Toledo was "played by many things not booked in Detroit." Toledo got Langtry, McCullough, the New York Opera Company, Kate Claxton, O. D. Byron, Denman Thompson, Edward's Folly Company, Hyde and Behman, Phillip's Japs, and Barry and Fay. These attractions did not play Detroit. Toledo got Aimee, Denman Thompson, John McCullough, Romany Rye, Silver King, The White Slave, Siberia, Annie Pixley, Joe Murphy, and Robson & Crane, although Jackson and Battle Creek did not. The article ended by saying that the scenery at Wheeler's was not as elegant as that in big cities, but it was much better than that in cities of the same population.

[1]Toledo Blade, December 16, 1871.

run in Toledo, supported by the McVicker Company of Chicago.[1] He had first played Toledo in 1869 with Barney Macauley's Company; his performance at that time was not covered by the local paper. On this occasion, the Blade gave almost a full column to the review. After the first performance, on April 28, 1873, the paper said that to have a player come up to expectations and go beyond to new interpretations was a delight. Mr. Booth played to a full house.

> The people sat deeply interested, excited, aroused. The intense lovers of the drama were leaning forward in their seats. Eleven o'clock came, and the end of the play, so soon as to cause the people to feel a little indignant. That is the effect of Booth. The company playing with such a man as Booth are apt to be underrated. . . . The company last night appeared to a good advantage.[2]

After the performance of April 29, the Blade said:

> Kemble's idea of feigning madness until he discovers the death of Ophelia, and Murdock's, is better known and good; but Booth holds his own favorably. Unlike Forrest, Booth never goes beyond the limits of a passion, but holds his power in reserve, which suggests rather than intrudes; yet when the true impulse calls it forth, it is not lacking.[3]

Richard III was played on April 30, to another large audience. Richard, said the critic, was a less subtle creation than Hamlet, less grand than Richelieu. The engagement was pronounced highly successful.[4]

The following year, on February 16, 1874, Booth

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[1]Booth had appeared the preceding February in Ann Arbor, supported by the McVicker Company (Behringer, op. cit., II, 11).

[2]Toledo Blade, April 28, 1873.

[3]Ibid., April 30, 1873. [4]Ibid., May 1, 1873.

appeared in Toledo again with the McVicker Company. They were just about a month behind Salvini, and little was printed on the production other than advertisements of the plays billed for the four nights: The Merchant of Venice, Hamlet, Othello, and Richelieu.[1] Booth returned once more with the McVicker Company on May 10, 1876. He opened with Hamlet, of which the Blade said:

> Seeing worse Hamlets, particularly Barry Sullivan's, prepared us for the appreciation of Booth. There seems to be a marked improvement in the rendering of his lines since he was here last. He has more finish and elegance, with no loss of real power. Mr. Booth has discarded all velvet and other cloths, except woolen and linen, in costumes, on the grounds that at the time of the events of the play, the world knew nothing about velvet.[2]

After the production of The Merchant of Venice, the critic lamented the "wholesale cutting and slashing which sacrificed many fine scenes, including the entire fifth act."[3] Booth's Shylock was declared a masterpiece of realism; and his moaning for his daughter to be most pitiful. Richelieu, Othello, The Taming of the Shrew, and Henry VIII were advertised in the local paper as playing on May 12, 13, and 14; but the plays were not reviewed.

After Mr. Booth's return from London (1880-1882),[4] he visited Toledo again. On March 13, 1882, he appeared in Hamlet. "Every seat was filled and the 'standing room only'

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[1] Toledo Blade, February 16, 1874.

[2] Ibid., May 11, 1876. [3] Ibid., May 12, 1876.

[4] Hartnoll, op. cit., p. 89.

card a curiosity." His audience, said the Blade, was the most fashionable of the season. His support appeared at poor advantage when brought in comparison with the polished acting of Mr. Booth.[1]

Five years later, on November 17, 1887, "a memorable event in the amusement life of Toledo"[2] occurred when Edwin Booth played Julius Caesar, supported by Lawrence Barrett. Brutus, in the hands of Mr. Booth, was "scholarly," and the Cassius of Barrett "studious," said the Blade. The reading of the lines was "accurate" and the entire performance one of "indescribable art."

The next scheduled appearance of Edwin Booth in Toledo was for April 8, 1889. Mr. Booth was stricken ill in Rochester and was unable to continue his tour.[3] He was to have appeared as Iago to Barrett's Othello, and as Hamlet to Barrett's Laertes. Barrett played the Booth roles in Toledo, supported by John Lane. Edwin Booth's last appearance in Toledo was with Modjeska in The Merchant of Venice, on April 17, 1890.[4] Booth was, said the Blade, far in the lead of all American actors.

> Booth's Shylock never shows a noble trait, nor displays any fine feeling to make him an object of pity. . . . He is not a feeble old woman, but a sturdy Jew, strong in body and vigorous in mentality, in the prime of life.[5]

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[1] Toledo Blade, March 14, 1882.

[2] Ibid., Nov. 18, 1887.

[3] Ibid., April 10, 1889.

[4] Ibid., April 18, 1890.

[5] Ibid.

When Lawrence Barrett first played Toledo, in 1874, he appeared with T. W. Davy's Company in Rosedale, Richelieu, and Richard III. He made a very good impression on the critic from the Blade, who said that young Barrett possessed

> . . . a voice of wonderful flexibility, a fine presence . . . and his temperament leads him to everything beautiful in reading and acting; his Richard was the most satisfying ever presented in Toledo. . . . Less robustious than Forrest, more animated than Booth, Lawrence Barrett is the greatest living actor.[1]

This was March 27, 1874, the first of eleven times the Wheeler Operahouse would see Barrett. Two years later, on October 25, 1876, Barrett appeared with Davenport, Warde, and Collier in Julius Caesar. The Blade stated that of all actors, Barrett was "more nearly fitted to wear the mantle of the elder Booth."[2] The Toledo Commercial said of this performance:

> It is seldom that so strong a combination as that which appeared last night can be seen outside of New York, Boston or Philadelphia; and it is altogether an extraordinary occurrence for such artists as Messers Davenport and Barrett to travel together. . . . Ordinarily there is in a company, one actor of ability, two or three average actors, and the rest of the company is made up of mere histrionic butchers, people who have no more idea how their parts should be played than a butcher has of comparative anatomy. It is no wonder, therefore, that a Shakespearean play fails to attract audiences. . . . Mr. Barrett has been here far too frequently and too recently to need special mention. As the "lean and hungry Cassius," he was as superb as in Richard III or in Richelieu. That same fiery torment of passion which seems almost to overwhelm him, and pours forth like an avalanche, is characteristic of Mr. Barrett's Cassius, as is well befitting the character. It is seldom that one witnesses

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[1] Toledo Blade, March 28, 1874.

[2] Ibid., October 26, 1876.

such a powerful, terrible scene as that with Brutus in the tent of the latter previous to the march to Phillippi. Mr. Davenport[1] is the beau-ideal of Brutus, "the noblest Roman of them all," and he fairly divided the honors with Mr. Barrett. Mr. Warde[2] appeared to a better advantage as Marc Anthony than we have ever seen him. . . . He was twice called before the curtain and at the close of his oration over the dead body of Caesar, he was rewarded with applause which threatened to bring him out a second time for the same scene. Harry Langdon as Casca and E. K. Collier[3] as Julius Caesar, were good; Miss Proudfoot made an excellent Portia. The minor characters were all good. One of the features of the play, and one that added not a little to its interest, was its faithful dressing. The burning of Brutus' body on the plains of Phillippi, although it may seem to draw as a novelty, is incongruous and out of place, and too much in the Buffalo Bill order. This was the only defect in the performance.[4]

The Northern Ohio Democrat said:

The dramatic performance at Wheeler's Operahouse justified the prediction of the Democrat. The appearance of Lawrence Barrett and E. L. Davenport in Julius Caesar was the event of the legitimate season and the audience that assembled to witness it was a fitting representation of the intelligence and culture of our people. . . . The great passionate scene between Brutus and Cassius was the crowning success of the performance in which Barrett and Davenport upheld

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[1]E. L. Davenport was an English actor who appeared in New York in 1843 supporting Mrs. Drew in a series of Shakespearean and other revivals. He returned to England with Cora Mowatt. On his return to America he starred with and managed his own company. He was the father of Fanny Davenport (Hartnoll, op. cit., p. 181).

[2]F. B. Warde was an American actor and lecturer on Shakespeare. He played with Irving, and Neilson; then he went to Booth's Theatre where he remained for three years playing Shakespeare with Booth, Charlotte Cushman, McCullough, and Janauschek. In 1881 he organized his own company (Hartnoll, op. cit., p. 834).

[3]E. K. Collier was an actor of no mean ability who managed for Daly in the 1880's.

[4]Toledo Commercial, October 26, 1876.

> their true individuality. Mr. Warde's Mark Anthony was a very credible rendition, and other parts of the tragedy were acceptably cast.[1]

The following year, on February 2 and 3, 1877, Barrett appeared in Toledo in Richelieu and Hamlet.[2] His Richelieu was, said the Toledo Blade, "one of the best representations of that character,"[3] and the same paper said that he had "never appeared to better advantage than in Hamlet." Two years later, on October 17, 1879, Barrett returned to Toledo with Hamlet and Julius Caesar.[4] The following year, he brought a new play, Yorick's Love, to Toledo.[5] Of this play the Commercial said:

> The loves and jealousies of theatrical people form a rather unstable and unreliable element upon which to conduct the plot of a play. From what we know of them in our day they seem to be based on the blindest forms of attachment and take the most unreasonable forms of revenge. . . . Howell has ameliorated this state of things to some extent by removing, in his play, these peculiar features to the time of Shakespeare. He has set them in a stately form of speech, and these two points are perhaps the chief elements of the piece, for as a literary product it surely cannot be called a great success. It requires all the prestige and fine art of Barrett and his company to save it. . . . The playing of Mr. Barrett was, of course, all that could be asked; and his support was very good.[6]

On November 4 of the same year Barrett appeared at Wheeler's in The Merchant of Venice. He played a matinee of Richelieu

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[1] Northern Ohio Democrat, Oct. 26, 1876.

[2] Toledo Blade, February 3, 1877.

[3] Ibid., Feb. 4, 1877. [4] Ibid., Oct. 17, 1879.

[5] Ibid., May 26, 1880.

[6] Toledo Commercial, May 27, 1880.

on November 5,[1] and Yorick's Love that evening.[2] Four years later (October 22, 1884), Barrett returned to Toledo with another new play, Bokar's Francesca da Rimini. The Commercial said of this play:

> Francesca da Rimini is indeed a tragedy; with every succeeding act, the dark and gloom of the story become more intense, and there is scarcely any situation in the play to relieve its almost morbid character. In spite of this, it possesses elements of attractiveness; it is full of noble passion, and the very guiltiness of Paolo and Francesca is made to enlist the sympathies of the audience. The language of the play is magnificent, and the same word applies to the whole production.[3]

The Toledo Blade said:

> The play is the most gloomy and soul depressing of any written in this century. It commences with gloom, glides through horrors and ends in desperation, despair and death. Mr. Barrett plays carefully and in a most finished way. He has great merits and great faults. All his mannerisms, which are more disagreeable than those of any other actor, find scope in this peculiarly gloomy piece. The mounting and costuming were superb.[4]

Three years later, on March 7, 1887, Mr. Barrett returned to Toledo with another new play, The Man O' Airlie.[5] The Blade stated that, where once Mr. Barrett played to sparse audiences, his houses were now packed, and that, although criticized at one time for "elevating the drama," he

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[1]Barrett appeared in Ann Arbor in Richelieu May 5, 1880, and in Julius Caesar the September 20 following (Behringer, op. cit., II, 30).

[2]Toledo Blade, November 4, 1880.

[3]Toledo Commercial, Oct. 23, 1884.

[4]Toledo Blade, October 26, 1884.

[5]Ibid., March 7, 1887.

refused to prostitute his talents and had succeeded in elevating the drama.[1]

On November 17, 1887, Mr. Barrett played Cassius to Edwin Booth's Brutus.[2] His next appearance in Toledo was two years later, on April 8 and 9, 1889; on this occasion he stepped into Booth's roles of Othello and Hamlet, after the latter had contracted pneumonia.[3] October 27, 1890, was Mr. Barrett's last appearance in Toledo.[4] He died the following year. Barrett, says Hartnoll, encouraged young playwrights, yet remained faithful to classic and poetic drama.[5]

Adelaide Neilson, "a beautiful woman with dark eyes and a most expressive countenance . . . was considered to be at her best in the part of Juliet."[6] This was the role in which Toledo first saw this English actress who was popular with audiences and with the members of her profession. On February 22, 1875,[7] she appeared at the Wheeler Operahouse in Romeo and Juliet, and the following evening played Much Ado About Nothing. Although her support was hardly fair, the Blade critic pronounced Miss Neilson, herself, excellent.[8] In 1880, Miss Neilson, who was in delicate health, made a

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[1] Toledo Blade, March 8, 1887.

[2] Ibid., Nov. 17, 1887. [3] Ibid., April 8, 1889.

[4] Ibid., Oct. 27, 1890.

[5] Hartnoll, op. cit., p. 59. [6] Ibid., p. 572.

[7] Toledo Blade, February 22, 1875.

[8] Ibid., February 23, 1875.

farewell tour, the proceeds of which were intended to see her through a rest period when she hoped to regain her health. Toledo saw her again on January 14, 1880,[1] in Twelfth Night --and with excellent support.[2] This tour of Miss Neilson's was, indeed, a farewell tour; she died the following May at the age of thirty-four.

Other American stars included some Shakespeare in their repertoires of standard drama. Such was the case with Fanny Davenport, who played As You Like It in Toledo in 1878, and Julia Marlowe, who played Cymbeline in 1891. Still others, like James O'Neill, Minnie Maddern, Robert Mantell, and the Kendals, gained fame through standard and contemporary drama.

On March 21, 1878,[3] Fanny Davenport presented As You Like It at the Wheeler Operahouse, and in October of the following year, returned with Pique, Oliver Twist, and London Assurance. In announcing that Miss Davenport would appear in Camille, two years later, the Blade predicted, in the February 28, 1881, issue, that her appearance would be

> . . . the theatrical event of the season in Toledo. While her avoirdupois is, to some degree, objectionable--especially to a consumptive death--such a trivial matter cannot mar the beauty of an accomplished piece of acting.[4]

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[1] Miss Neilson appeared in Ann Arbor the evening before (Behringer, op. cit., II, 27).

[2] Toledo Blade, January 15, 1880.

[3] Ibid., March 21, 1878. [4] Ibid., Oct. 7, 1879.

The article[1] described the costumes in which Miss Davenport was to appear as "the most artistic and expensive ever worn on the American stage."

> The first is a grand toilette, décolleté and with very short sleeves which show advantageously Miss Davenport's perfect arms. It is of heliotrope satin de Lyons. The front drapery is drawn to the right and held gracefully by a bunch of wild roses, tulips and foliage. The waist follows the Grecian outline and is long on the left side, while the drapery is carried up high on the right and hidden under the elaborate garniture of flowers on the hip. The stems of the roses are woven together and form a mess [sic]. The knots are tied with moss and apple-green chenille. The train is of heliotrope. All the colors are blended in a very elaborate ruche that trims the skirt. A similar trimming finishes the edge of the Grecian drapery. The heliotrope is peculiarly becoming to Miss Davenport's delicate complexion.

After Miss Davenport's performance in Camille, the Blade critic stated that it was difficult to describe a performance of a high order of merit without seeming to "gush," or "enthuse," but there was not a flaw in the performance, from beginning to end.[2] The audience was the largest since Neilson's appearance in 1879. The train was late, and the company did not arrive until eight, but the curtain rose promptly at eight thirty.

> Although Fanny Davenport is, in person, decidedly large and anything but consumptive looking, she gave the appearance in the last act of having wasted away terribly between acts, and personated a young woman in the last stages of consumption as well as Sarah Bernhardt could have done.[3]

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[1] Miss Davenport was one of the truly great actresses of the period, but this write-up conforms to the "puff" which lesser players might have sought to have printed.

[2] Toledo Blade, March 1, 1881. [3] Ibid.

The supporting roles were "played well," said the Toledo Blade: Henry Lee as Armand was "magnificent," George Morton's Varville was "masterly," D. H. Chase's Gaston was "amusing and pleasing," E. L. Davenport was "good" as Gustave.

Seven years later, on April 2, 1886, Miss Davenport returned, supported by Robert Mantell, in Sardou's Fedora.[1] There was, said the Blade, no better Fedora in the world.[2] Seventeen months later, when she came back to Toledo with Fedora, the Blade said that she

> . . . played with all her old fire and energy, but Mr. Mantell's support was lacking, which hurt Miss Davenport's role. . . . The rest of the cast was mediocre. . . . There was a lack of finish in the play. . . . The set was unsatisfactory.[3]

The critic added that he disliked the sight of the broken-legged couch in what should have been a luxurious apartment.[4] Miss Davenport, also, did not add to the illusion when, in enacting the death of Fedora, she fell outside the curtain line, and "Mr. Mantell was forced to forget his grief long enough to drag the body of the dead Fedora from under the heavy roll that was coming down to crush her."

Miss Davenport's last appearance at Wheeler's Opera-house was in La Tosca, on May 8, 1889. The next day the Blade said:

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[1]This production played Ann Arbor on December 11, 1886 (Behringer, op. cit., II, 70).

[2]Toledo Blade, April 3, 1886. [3]Ibid., Nov. 17, 1887.

[4]This was a case of dependence on the local theatre for settings.

> Sardou's drama was presented to the largest and most fashionable audience of the season. The house was packed. Although it was . . . unsufferably hot, the air was heavy with perfumes and bright with spring costumes; and the fluttering of many fans and the presence of myriads of flowers, made the scene a brilliant one.[1]

The play was a success and Miss Davenport "was at her best." Mr. McDowell was "good as Scipia, although he ranted and over-did at times." Mr. Ross was "exceptionally good" as Mario.

Robert Mantell,[2] who first appeared in Toledo in support of Fanny Davenport in the 1880's, returned on February 20, 1891, as the star in The Corsican Brothers. On February 21, the Toledo Commercial said:

> Robert Mantell is a finished actor. He has long since disproved by good and honest work, the statement that as a leading man he was excellent, as a star, mediocre. . . . At one time he was accused of being a "mere drawing-room player," one whose acting was quite devoid of fire or energy. . . . Had his performances throughout life been as satisfactory as was his work last night, the result would have been pleasing.

In the fall of the year, Mr. Mantell returned to play Hamlet, on October 17, and The Corsican Brothers on October 18. He was the last legitimate actor to play Wheeler's Operahouse.

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[1] Toledo Blade, May 9, 1889.

[2] Robert Mantell made his first stage appearance with Boucicault in England in 1876. In 1878 he played juvenile roles with Modjeska in the United States. After supporting Fanny Davenport, he toured the United States with his own company, playing Shakespeare. He was practically the last of the Shakespearean actors in the old tradition (Bernard Sobel [ed.], The Theatre Handbook and Digest of Plays [New York: Crown Publishers, 1950], p. 517).

His The Face in the Moonlight, on March 7, 1893, was the last dramatic production presented at Wheeler's.[1]

When Julia Marlowe[2] made her first appearance in Toledo on February 27, 1888, in Ingomar, "the best class of Toledo theatre-goers attended. Miss Marlowe made a good impression."[3] When she returned, three years later, to play Ingomar on October 27, and Cymbeline on October 28, 1891, she had, said the Blade, "improved very much."[4] The Toledo Commercial said of her performance:

> Miss Marlowe filled all requirements of the role. The divine advantages of a sweetly modulated voice, winning beauty, and graceful form, are hers, and better and more satisfying than all, she has a full comprehension of the text so as to interpret her lines in a manner intelligible to the dullest hearers. Miss Marlowe has not the imposing statuesque presence of Anderson, nor the commanding tone of Clara Morris, but she creates from the first a sympathetic expression of her earnestness, in the subtle charm of her overpowering love for her husband and lord.[5]

The Bee's comment was as follows:

> Julia Marlowe delighted her audiences with her wonderful acting. Besides her histrionic ability, Miss Marlowe is gifted with rare beauty and grace, and the great charm of her acting lies in its naturalness.[6]

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[1] Toledo Blade, March 7, 1893.

[2] Julia Marlowe, born Sarah Frances Frost, came to America from England at the age of four. She made her New York debut in Ingomar in 1887, and had a long and successful career. She toured subsequently with her husband, E. H. Sothern (Hartnoll, op. cit., p. 316).

[3] Toledo Blade, Feb. 28, 1888. [4] Ibid., Oct. 29, 1891.

[5] Toledo Commercial, October 29, 1891.

[6] Toledo News Bee, October 29, 1891.

James O'Neill,[1] with a "good company, far above the average," brought The Count of Monte Cristo to Toledo on May 3, 1887, where the star gave, said the Blade, a very rare performance.[2] Mr. O'Neill returned four years later with another good company, and presented The Dead Heart on March 6, 1891. In this play, said the Blade, Mr. O'Neill was at his best.[3]

When Daly's Divorce played in Toledo in 1873, the Blade critic was "forced to pay highest tribute to Little Minnie Maddern, as Alfred, the child of the play."[4] The Wheeler saw two other performances of Miss Maddern,[5] who was to become Mrs. Fiske. On March 12, 1888, she appeared in Caprice and In Spite of All; the next year saw her back in Caprice, on January 21, 1889. Although she was on the stage for the last quarter of the nineteenth century as Minnie Maddern, only as Mrs. Fiske did she become a great star.

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[1]James O'Neill was born in Ireland, but he came to the United States in 1850. He played opposite Adelaide Neilson, and supported Edwin Booth. In 1875 he became leading man for the Union Square Theatre. His portrayal of Edmond Dantes in The Count of Monte Cristo, and its long run, is his chief claim to fame. He was the father of Eugene O'Neill (Sobel, op. cit., p. 589).

[2]Toledo Blade, May 4, 1887.

[3]Ibid., March 7, 1891.

[4]Ibid., September 16, 1873.

[5]Minnie Maddern, daughter of Thomas Davey, a western manager, made her first appearance with Joseph Emmett as the Child Fritz. After her marriage to Harrison Fiske she made a name for herself as a "natural" actress (Sobel, op. cit., p. 349).

The Kendals[1] appeared in Toledo in 1892 with The Ironmaster. The Blade said, "One forgot that Mrs. Kendal was not the Frenchwoman of the 1880's," and "Mr. Kendal had less scope than Mrs. Kendal."[2] The engagement was, the critic continued, a great success, and the entire company was excellent. They returned in April to play The Scrap of Paper, but the production was not covered by the papers. The Kendals came to America with a London company under Daniel Frohman, of the New York Lyceum Theatre.

Besides the Kendals, Toledo was visited during this period by European actors and actresses who were playing classical and standard drama in American theatres. Some played in English, others in their native tongues. The Bohemian Fanny Janauschek, who appeared at White's Hall in 1871, continued to visit Toledo until her retirement in 1895. She played in English. Tomasso Salvini and an Italian cast played Hamlet, in Italian, in 1874. Sarah Bernhardt appeared with Camille, which she played in French, in 1881. The Polish Modjeska began a series of visits to Toledo, where she played in English, in 1883. Alexander Salvini made two visits to Toledo with English-speaking casts; Adelaide Ristori, also, played in English. Magda Irschick

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[1] Mr. William Hunter Kendal (whose real name was Grimston) played for some years under Buckstone at the Haymarket, where he met and married Madge Robertson, the twenty-second child of an actor-manager and sister of T. W. Robertson, the playwright who wrote and directed for the Bancrofts (Hartnoll, op. cit., p. 439).

[2] Toledo Blade, February 27, 1892.

played in German when she appeared at the Wheeler in 1890.

Fanny Janauschek made her first appearance in Toledo at White's Hall in 1871. Her first appearance at the Wheeler Operahouse was in October, 1873, when she presented Mary Stuart on October 16, and Chesney Wold on October 17.[1] In the first act of Chesney Wold, said the Blade, Mme Janauschek "wore twenty thousand dollars worth of precious stones" and "point lace and diamonds where-ever appropriate." She was supported by Miles Levrick, "a careful actor." For their third performance, on October 18, they presented Henry VIII.

Madame Janauschek returned to Toledo four years later in Deborah. Of her performance, the Blade said:

> The tragedian's performance of Deborah is a masterpiece. When it is viewed in the most critical light it only stands out bolder and clearer than ever.[2]

Her support, a company under the management of J. Clinton Hall, was bad, and the critic stated that "it is hoped that Manager Hall will not bring such a company here again, especially to support so gifted an actress as Madame Janauschek." On March 21, the Blade printed the following:

> Last night, while the pathetic play of Deborah was going on before the scenes at Wheeler's Operahouse, another of a more serious nature was going on behind the scenes. J. E. Nagle, or Balfour, as his correct name is, and Clarence Bennett were participants in the tragedy enacted. Balfour is a veteran actor but has, of late, from various causes, degenerated into a very ordinary one. He, however, like all veterans commands respect of a certain degree. Bennett is a young actor,

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[1] Toledo Blade, October 17, 1873.

[2] Ibid., March 21, 1877.

> ambitious and slightly conceited. In a struggle the two have on stage, Bennett tore the lace frill about Balfour's neck. He thought a young actor had no right to "break him up" in that style and ordered him never to repeat the offense. Last night the young man was very energetic and tore the schoolmaster (Balfour) almost to pieces. Once behind stage, the two had a quarrel. Balfour bore it with dignity, but Bennett was impudent and finally called the old actor a very hard name, and the latter knocked him down. His eye swelled up to about the size of a peck measure. He reported the matter to Mr. Hall and the latter turned Ye Schoolmaster out of school; but Janauschek, when she heard of the sassy demeanor, said Bennett was to blame and the schoolmaster was reinstated. He will stare up at the moon tonight with eyes done up in a sling.

One year later, Mme Janauschek appeared at Wheeler's in Brunhilde and Catherine of Russia.[1] Six years later, on April 10, 1884, she appeared in Zillah,[2] following which the Blade said:

> Age has not dimmed her wondrous powers nor lessened her force. Indeed, she is greater and stronger than twenty years ago. Her acting is something wonderful. Of all actresses on the stage, she alone understands the full meaning of words. She is not Janauschek, she is the character. Janauschek is the greatest of actresses. After the flush and swash of Daintys and Rheas,[3] and all that class of pretenders, it was a delight to sit before a real actress in a strong play. The support was excellent. There was not an incompetent in the company.[4]

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[1] Toledo Blade, March 28, 1878.

[2] Mme Janauschek had appeared in Ann Arbor in Zillah on April 7 (Behringer, op. cit., II, 52).

[3] Laura Dainty was an elocutionist who appeared in The Mountain Pink, a play of southern "poor whites." Mlle Rhea was a popular French actress who came up through the music halls. She was a popular actress in America, and Toledo saw her many times.

[4] Toledo Blade, April 11, 1884.

The following January, Janauschek played Camille in Toledo.[1] The next year she was seen in Guy Mannering[2]. Her last appearance in Toledo was on October 3, 1892. Of this performance the Blade said:

> Painful as it may be to her, Madame Janauschek must realize that she is growing old. The once idol of strong drama is now a ranter.[3]

Three years later, in 1895, Madame Janauschek suffered the stroke which paralyzed her until her death in 1904. Thus passed, in the words of Hartnoll, "one of the last of the great international actresses in the grand tragic style."[4]

On January 2, 1874, Tomasso Salvini appeared at the Wheeler Operahouse with an Italian cast, and played Hamlet in Italian. The performance was reviewed by both the Toledo Commercial and the Toledo Blade. These two papers were rivals in business and opponents in politics. Editor Clark Waggoner of the Commercial had edited the Blade until Mr. Locke took it over in 1865 and changed its policies. Editor Locke ignored his competitor in his writings, except for an occasional subtle dig in his "Petroleum V. Nasby" column. The editor of the Commercial, on the other hand, ranted against Mr. Locke rather regularly. Since the two editors

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[1] Toledo Blade, January 7, 1885.

[2] Ibid., Nov. 19, 1886. Mme Janauschek appeared in Meg Merrilees (or Guy Mannering) in Ann Arbor three days later, on November 22, 1886 (Behringer, op. cit., II, 69).

[3] Toledo Blade, October 4, 1892.

[4] Hartnoll, op. cit., p. 411.

disagreed on almost every other subject, it is understandable that they should disagree on the worth of Salvini. Following the Salvini performance, the Blade editor said, via his paper:

> The crowd was not so large as the play merited. The fact of its being in Italian may have deterred many. All who were present (with perhaps a single exception) testified to the admirable rendering.[1]

The "single exception" was the editor of the Toledo Commercial, Clark Waggoner. The Toledo Commercial, on this same day, ran a rather uncomplimentary review under the caption "Great Tragedy at the Operahouse Last Night--Hamlet in Italian--High Prices and Slim Audiences." The article said, in part:

> Doubtless Signor Tomasso Salvini, or Mr. Thomas Sullivan, as the Irish papers insist is his proper name, is a great actor but . . . when we assist at the representation of Hamlet, we prefer it to be played in that language of which it is the brightest ornament . . . soft muted Italian fails to compensate for the lost pleasures of good reading of the old familiar passages. The most enthusiastic admirer of Shakespeare will hardly recognize "Potesse, O queste carearne chi mi vestri" as "O, that this too, too solid flesh would melt." Salvini, himself, is too Italian, too emotional to be the hesitating, reflecting, ratiocinating Heidelberg student. It was almost painful at times to witness the contortions of facial muscles, the upturning eyes, the wringing hands and quivering body when in the exciting passages he went off into as violent paroxysms of grief at finding Yorick's skull, for whom Hamlet cared little, as at the discovery of his uncle's murder of his father. . . . Signor Salvini was well supported, a thing unusual with stars. . . . Signor Piocinni's Claudius had a face too suggestive of a Jewish gentleman in

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[1]Toledo Blade, January 3, 1874.

> the "Ol' Clo'" business to bear much likeness to "the ideal majesty of Denmark."[1]

The Commercial editor did not care particularly for the "innovations" in the burial of Ophelia and in the duel scene.

> Ophelia was brought on the stage in pure white at the burial, lying with folded hands on her bier, and was lowered into the tomb without a coffin, while the sexton went about his business of filling up the grave.[2]

In the duel scene,

> The fencers ordinarily get so excited they clinch in the struggle, and Hamlet gets Laertes' sabre by mistake; Salvini disarms Laertes and the latter stoops to pick up his foil; Hamlet courteously tenders him his own, which Laertes unheedingly accepts. Hamlet then picks up the poisoned foil of Laertes and wounds him with it.[3]

Editor Locke said that anyone who did not follow Salvini's Hamlet, and did not understand every motivation, did not know his Shakespeare. The following day a letter signed "T_____" and intended to end the controversy was printed in the Blade. It stated:

> Booth and Salvini cannot be compared by us. Booth must excell in the soliloquy, the grave scene, and the moralizing sentimental parts; whereas, in the stormy rebuke to his mother, the interviews with Polonius and the crafty spies, Salvini reigns supreme.[4]

Nine years later, Salvini returned to Toledo with Marie Prescott in a production of The Outlaw.[5] He was booked for Toledo again on January 2, 1890,[6] but for some unknown

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[1] Toledo Commercial, January 3, 1874. [2] Ibid.

[3] Ibid. [4] Toledo Blade, January 4, 1874.

[5] Ibid., March 7, 1883. [6] Ibid., Jan. 3, 1890.

reason, he passed through Toledo and went on to Detroit. He came back to Toledo on February 3, following, and played The Gladiator. There was no actor living, said the Blade, with

> . . . such manly physique, such a rich melodious voice, and such keen mentality. In America, Edwin Forrest alone is comparable, although Forrest is so robustious as to be, sometimes, ludicrous. Salvini never seems to overtax his wonderful voice.[1]

Sarah Bernhardt appeared in Camille at Wheeler Opera-house on March 10, 1881. The Toledo Blade of March 6 announced that the ticket prices were somewhat high, as the main floor seats were selling at three dollars, the balcony for two dollars, and the gallery for one dollar. Following her performance, the Blade said, in part:

> Sarah Bernhardt shed the glory of her presence in slender delicate rays upon a Toledo audience last evening. Her reception was not so cordial or enthusiastic as might have been desired by the manager. The high price of tickets undoubtedly counterbalanced the ardor of hundreds of citizens. The audience was large and fashionable--but not so large, and no more fashionable than that with which Fanny Davenport was greeted. The few people in the audience familiar enough with French to follow her lines closely could appreciate the fine points of Bernhardt's acting far better than those who were ignorant of French; and those fortunate people unite in awarding Bernhardt's Marguerite the palm over all competitors. Modjeska was pronounced better by all non-French speaking people; those who saw Davenport say she was better. Bernhardt's support was slender; Armand was void of animation, and the Count no better. The ladies, no doubt, recited their lines correctly, but displayed no dramatic ability whatsoever.[2]

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[1] Toledo Blade, February 4, 1890.

[2] Ibid., March 11, 1881.

The Commercial said:

> A reception was accorded the star at her entrance which she acknowledged with two slight bows. The role is carefully studied, every pose is graceful, every word distinctly uttered. . . . The acting of Bernhardt may be compared to olives, which at first repugnant, become on better acquaintance one of the most highly prized relishes. By the end of the third act the audience was willing to forego even Miss Bernhardt's refusal to come before the curtain. It was the subject of much complaint that a great portion of the piece was omitted.[1]

The second--and last--appearance of Sarah Bernhardt at Wheeler Operahouse was eleven years later, in March, 1892, when she played La Tosca to a large audience. The review for La Tosca, "the most unhealthy of all Sardou's plays," was rather short. It stated that the French company which supported Mme Bernhardt was excellent, especially M. Darmont, and closed with the statement:

> Sarah Bernhardt is no longer the ethereal woman of six years ago,[2] but is very matronly in proportions. Bernhardt is growing old.[3]

Alexander Salvini, son of Tomasso Salvini, was scheduled to play Romeo to Margaret Mather's Juliet at the Wheeler Operahouse in November, 1882; but as young Salvini was under treatment for the eyes, he was replaced by Walter Eytinge.[4]

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[1]Toledo Commercial, March 11, 1881.

[2]Editor Locke was an inveterate theatre-goer and spent considerable time in New York. The Robinson Locke Collection was begun with the theatre programs (primarily of New York productions) which David Ross Locke had collected through the years.

[3]Toledo Blade, March 12, 1892.

[4]Ibid., November 13, 1882.

The next night he was able to go on, and he played Claude Melnotte to Miss Mather's Pauline in The Lady of Lyons. The Blade said: "Young Salvini was not a success; his English is imperfect."[1] As You Like It was presented on the third and last night of the engagement. Neither paper covered the performance.

Ten years later Salvini returned in Don Caesar de Bazan, and the Bee, an evening newspaper, declared him to be an actor of great strength and ability. His good work, on this occasion, was somewhat of a surprise.[2] He came back to Toledo the following year under the direction and management of William Wilkinson, a former reporter of the Bee. He played Don Caesar de Bazan on February 13 and The Gladiator on February 14, 1893. Mr. Wilkinson, said the Bee, had

> . . . made Salvini, not the artist that he is, but the success he is. This is by Napoleonic management. No actor has received more attention in the papers. Mr. Wilkinson knows his business.[3]

After Don Caesar, the same paper said:

> Mr. Salvini has the fire of genius. He is a good actor and someday he will be a great one. If--if, remember--there is any defect in his work it is that he rants a little at times. It is a very minor defect and exists, if it does exist at all, on account of his earnestness and enthusiasm. Salvini is great.[4]

Adelaide Ristori, whom the Blade advertised as "the greatest tragic actress in the world," played Elizabeth, Queen

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[1] Toledo Blade, November 14, 1882.

[2] Toledo Bee, January 29, 1892.

[3] Ibid., Jan. 14, 1893. [4] Ibid., Jan. 15, 1893.

of England on December 3, 1884. Signora Ristori was, said the Blade critic,

> . . . too old for the stage. It was impossible for her to make up for the first act. Art may take out wrinkles, but it will not restore vocal strength. The first four acts were not good. The last act was very good. . . . The death scene was terrible in its realism. . . . Mr. Tearle as Essex was excellent.[1]

Magda Irschick, said by the actor-manager Gottshold to be Germany's greatest living actress,[2] appeared in Medea on May 20, at the Wheeler Operahouse. The following day the Blade devoted a small section of the paper to a critique which said that the crowd which had attended the performance was small, and that it was made up of "German citizens of Toledo." Frau Irschick's work, said the Blade, was excellent, and, although she spoke in German, her action was easily followed. A particularly effective piece of business was that wherein "she hid her face behind her mantle as she told of how she and Jason killed the old king to gain possession of the golden fleece."

The German Toledo Express covered the show quite at length:

> Wer gestern Abend hier im Wheeler Opernhaus Frau Magda Irschick als Medea gesehen hat dem wird sie unvergesslich sein. Mit fast athemloser Spannung

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[1]Toledo Blade, December 4, 1884. George Osmond Tearle was an English actor who joined the stock company at Wallack's in 1880. He was considered a good actor in both England and America. He was the father of Conway Tearle and Godfrey Tearle (Hartnoll, op. cit., p. 785).

[2]Toledo Blade, May 20, 1885.

lauschte das, leider nicht sehr zahlreiche, Auditorium den Worten und folgte es dem gewaltigen Spiel der grossen Künstlerin. Diese mächtigen Seelenkämpfe der heissesten Gatten- und Kindesliebe, der seligsten Erinnerungen und der grimmigsten Erbitterung und Rachsucht wurden und werden wohl von keiner tragischen Darstellerin so ergreifend und erschütternd zuweilen schmelzend mild, aber niemals mit verletzender Uebertreibung, sondern stets massvoll innerhalb der Grenzen des Aesthetisch-Schönen zur Anschauung und zum Gehör gebracht, wie von Frau Irschick. Hohe Gestalt klangvoll und ausserordentlich modulationsfähige Stimme, höchst lebendiges und doch edel gehaltenes Geberdenspiel, kurz Alles an ihr wirkte zusammen, um ihre Medea zu einer der gewaltigsten und erhabensten und naturwahrsten Kunstschöpfungen zu machen. Sie war furchtbar, aber furchtbar schön. Schade, dass so viele sie nicht gesehen--sie sind um eine grosse Erinnerung fürs Leben ärmer. Die Unterstützung der Frau Irschick liess viel zu wünschen übrig. Hr. Rolmann freilich spielte die Rolle ihres Gatten Jason ziemlich befriedigend und zuweilen recht gut, Fr. Niemann die Kreusa und Frl. Rene Medeas Amme recht angemessen und brav--aber Hr. Jacobi weess Kneppchen, war doch viel eher der weeche und kudmiedige Hr. Keenig von Leipzig, als der König von Korinth. So ist vom Erhabenen zum Lächerlichen zuweilen nur ein Schritt. Indessen, was auch die Fehler der andern Mitwirkenden waren, sie wurden gänzlich in dem Schatten gestellt durch das übermächtig fesselnde, schauerlichschöne heroische Charakterbild der Medea. Ihres gleichen werden wir vielleicht nicht wieder sehen. Schliesslich sei noch bemerkt, dass, während die tiefe Spannung und Ergriffenheit der Zuschauer während des Spieles selbst keine lauten Beifalls-bezeigungen zuliess, Frau Irschick nach jedem Aktschluss durch anhaltenden Beifallssturm wieder auf die Bühne gerufen wurde. Die Gesellschaft kehrt von hier nach Detroit zurück, wo sie diese Woche noch zweimal spielen wird.[1]

There were, of course, many actresses and actors visiting Toledo during this period who were considered good, but not great. Jane Coombs played in the major New York houses; both Mrs. Bowers and Edwin Adams had supported Booth;

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[1]Toledo Express, May 2, 1885. Dr. Herbert Schering, of the Department of Foreign Languages, University of Toledo, believes this play to be the Medea of Franz Grillparzer, written about 1820.

Margaret Mather, Margaret Mitchell, and Robert Dowling were well known in New York and on the road; Charlotte Crabtree played from coast to coast; Effie Ellsler made her name in Hazel Kirke; Barry Sullivan and Lily Langtry played both Britain and America; Milton Noble, Frederick Paulding, Mlle Rhea, and Marie Wainwright played most often in the minor New York houses, while Lucille Western, Charlotte Thompson, and Louis Aldrich were products of the major New York theatres; Thomas Keene was a stable actor and an adherent of the classics, and John McCullough fell just short of greatness.

Mrs. D. P. Bowers came to Toledo, supported by the McCollum company in a four-play repertoire, on May 6, 1872. Mrs. Bowers was, said the Blade,[1] a dramatist of more than usual ability, but she did not fill the house. Indeed, the Blade was right in its estimate of her talent; Mrs. Bowers was to play, subsequently, with Booth and Salvini.[2] She opened in Toledo with Lady Audley's Secret, and played Elizabeth the second evening of her Toledo engagement. The Blade still complained of the attendance:

> We have never had a lady actress in Toledo whose reputation abroad or appearance on the stage entitled her to a more cordial support than Mrs. Bowers. . . . She has not had a good house. . . . That is not complimentary to the taste of our citizens. There is no better actress on the boards.[3]

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[1] Toledo Blade, March 7, 1872.

[2] Odell. op. cit.. XVIII, 81.

[3] Toledo Blade, March 8, 1872.

Her audience for Camille, the following night, was larger than those of the two previous evenings, but the Blade still lamented the fact that the house was "not as good as Mrs. Bowers would find in Buffalo, Detroit or Cleveland."[1] For the benefit performance of Mary Stuart, however, the crowd was "excellent."[2]

Mrs. Bowers returned to Toledo two years later, on April 6, 1874,[3] and played for a week. Her repertoire consisted of: Lady Audley's Secret, Elizabeth, East Lynne, Mary Stuart, Marie Antoinette, The Hunchback, Lucretia Borgia, and Macbeth.

Jane Coombs played three nights of standard drama in Toledo, beginning May 16, 1872. She was supported by Frederick Robinson in London Assurance, The Hunchback, and The School for Scandal. The opening night curtain for London Assurance was late, due to the delayed arrival of the company. They did not reach Toledo until 7:30 P.M., and the moderate audience had to wait for the play to be set up. It was "rendered with a bright spirit and an evenness of handling."[4] Miss Coombs returned in September of the same year with Ellsler's company. On this occasion she appeared in Fashion and Romeo and Juliet.[5] She returned the next year supported by H. A. Langdon and an excellent company, with

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[1] Toledo Blade, March 9, 1872.

[2] Ibid., March 10, 1872.

[3] Ibid., April 6, 1874.

[4] Ibid., May 16, 1872.

[5] Ibid., Sept. 16, 1872.

whom she played the double bill The Stranger and London Assurance. Miss Coombs's forte was light drama and comedy. She was unsuited to heavy drama. Of the production of The Stranger, the Blade critic said:

> Little can be said of her Mrs. Haller. She cannot play it well. Mr. H. A. Langdon as the Stranger was very good. As Lady Gay Spanker Miss Coombs is in her element.[1]

A month later she returned to Toledo and played in Romeo and Juliet;[2] there was no comment from the press on this appearance. Three years later, in 1876, she appeared at Wheeler's Operahouse with Daly's Company in Pique.[3] The Blade commented that "the only blemish in Miss Coomb's playing, on this occasion, was in her reading, her habit of adding 'AH' to the last word of a phrase . . . a fashion of latter days, now considered bad taste." Four years later, she appeared in Engaged, advertised in the Toledo Commercial as "the unique and wonderful comedy of modern times which played at the Park Theatre, New York, one hundred twenty five nights."[4] The review for this same paper stated, in part:

> The most absurd, yet highly entertaining comedy was presented at the Operahouse last evening by Miss Jane Coombs and a good company to a very fair audience. The piece abounds in the most ridiculously funny situations which provoked the heartiest laughter. . . . Miss Coombs made a good impression, as

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[1] Toledo Blade, May 2, 1873.

[2] Ibid., June 6, 1873. [3] Ibid., Dec. 4, 1876.

[4] Toledo Commercial, March 30, 1880. On October 27, 1880, Miss Coombs appeared in Ann Arbor, in Romeo and Juliet (Behringer, op. cit., II, 31).

> did her support. . . . The piece was well costumed, the wardrobe of Miss Coombs being especially elegant.[1]

Nine years later, on February 1, 1889, Miss Coombs returned to Wheeler's and presented Bleak House; this was her last appearance in Toledo.[2]

Edwin Adams and a company from Booth's Theatre in New York played Enoch Arden in Toledo on January 14, 1873.[3] Mr. Adams was an excellent light comedian and played Mercutio to Booth's Hamlet at the opening of the latter's New York theatre. He was also good in heavy drama and romantic roles. He was particularly successful with Enoch Arden, and toured with it all over the United States.[4] He returned to Toledo in 1875, in Wild Oats.[5]

The first recorded appearance of Maggie Mitchell at Wheeler Operahouse was on April 23, 1874, in Lorle.[6] She returned the following year in Fanchon, of which the Commercial said:

> Maggie Mitchell may be assured that Toledo people were delighted to see her. She has always been a favorite here, somewhat because she seems in a measure to belong here, to be an old acquaintance, but principally and deservedly because she is a charming actress and quite without an equal in plays which she

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[1] Toledo Commercial, March 31, 1880.

[2] Toledo Blade, Feb. 1, 1889. [3] Ibid., Jan. 15, 1873.

[4] Hartnoll, op. cit., p. 11.

[5] Toledo Blade, May 5, 1875.

[6] Ibid., April 23, 1874. Miss Mitchell appeared in Fanchon four days later in Ann Arbor (Behringer, op. cit., II, 12).

> has made her specialties. Fanchon the Cricket! Everyone loves her from the first. They laugh at her pranks, they pity her poverty, and how they give their sympathy when those who should be her companions turn against her. There is no need to say how well Miss Mitchell assumes this character. She has won her reputation long since; it is enough to say that she delighted her audience with her perfect personation of the reckless Fanchon.[1]

Four years later Miss Mitchell returned with Lorle, and Toledo saw her once each year in 1879, 1880, 1881, 1883, and 1884.[2] By this time, Miss Mitchell was getting on in years. She was born in 1837 and had made her first stage appearance in 1851. She appeared as leading lady with Burton's Company, where she first played her famous role of Fanchon. Her twenty-odd years on the stage were due to her small, sprite-like build and her youthful vitality.[3]

Charlotte Crabtree, who Joseph Jefferson said was "the darling of San Francisco,"[4] made her first appearance at Wheeler's Operahouse in 1874. She had played previously at White's Hall, in 1869.[5] "Lotta," as she advertised herself, was a vivacious little actress who played light comedy, danced, and staged extravaganzas. On the occasion of her first engagement at Wheeler's she was seen in The Little

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[1] Toledo Commercial, Dec. 24, 1875.

[2] Toledo Blade, March 5, 1879; March 1, 1880; Dec. 2, 1881 (Miss Mitchell played Ann Arbor again this year [Behringer, op. cit., II, 35]; March 26, 1883; May 13, 1884.

[3] Hartnoll, op. cit., p. 535.

[4] Joseph Jefferson, Autobiography (New York: 1890), p. 261.

[5] Toledo Blade, September 29, 1869.

Detective and Zip.[1] She made ten appearances at Wheeler's during its years of service to drama, and was the occasional object of write-ups when not playing in town. For instance, on October 24, 1882, under the heading "Entertainment Note," this item appeared: "Lotta is not doing so well this season; other younger, red-headed and kicking girls have sprung up to supplant her."[2] The next November the following was written: "Miss Charlotte Crabtree, otherwise known as Lotta, is suing a man named Hall at Fall Rivers, Massachusetts, for breach of promise--in not returning $17,000.00 she loaned him."[3]

Lotta played Toledo once each year in 1874, 1875, 1878, 1879, 1882, 1883, 1887, and 1888.[4] Besides The Little Detective and Zip, her repertoire contained Uncle Tom's Cabin (in which she played Topsy), Musette, Little Nell, Bob, and Pawn Ticket Number 210. The last-named drama was a new play which she presented on her last visit to Toledo, in 1889. She retired in 1901, "having amassed a large fortune which she left to charity. She was never married."[5]

Effie Ellsler[6] made her first appearance in Toledo

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[1]Toledo Blade, April 29, 1874.

[2]Ibid., Oct. 24, 1883. [3]Ibid., Nov. 10, 1882.

[4]Ibid., April 29, 1874; April 30, 1875; Jan. 1, 1878; March 7, 1879; April 11, 1882; April 3, 1883; April 2, 1887; March 30, 1888.

[5]Hartnoll, op. cit., p. 167.

[6]Effie Ellsler was, probably, the daughter of John Ellsler, the Cleveland theatre manager, who, with Felix

in As You Like It, in December, 1875.[1] Following her performance, the Commercial said:

> Miss Ellsler stood before a Toledo audience for the first time last evening and happily; for it was evident that she pleased immensely. The play was Shakespeare's As You Like It, and Miss Ellsler was charming throughout, and especially in the Cuckoo Song. The audience, no doubt, were a little surprised to find that this little actress can sing beautifully as well as act to perfection the part she has chosen. In some cases the support was good --not generally.[2]

The following year Miss Ellsler returned to support Barry Sullivan in Richard III and Hamlet. Mr. Sullivan's Hamlet did not please the critic from the Toledo Blade, but Miss Ellsler's Ophelia drew very favorable comment:

> Mr. Ellsler has always been remarkable for presenting us with a magnificent stock company. The Ophelia of Miss Ellsler was a "gem of purest ray serene." The mad scene was nearly perfect.[3]

Miss Ellsler returned to Toledo the following March supported by the Ellsler Company in As You Like It and Romeo and Juliet.[4] She made her last appearance in Fanchon on November 10, 1877.[5]

Barry Sullivan, Irish actor, appeared with Ellsler's

Vincent, managed the Metropolitan Theatre in Detroit for the 1857/58 season. She is recorded by McDavitt as playing Detroit in 1857, 1858, and 1859.(McDavitt, op. cit., p. 238).

[1] Toledo Blade, December 13, 1875.

[2] Toledo Commercial, December 14, 1875.

[3] Toledo Blade, January 19, 1876.

[4] Ibid., March 20, 1876. Miss Ellsler played As You Like It and Romeo and Juliet the following March 22 and 23 in Ann Arbor (Behringer, op. cit., II, 15).

[5] Toledo Blade, November 10, 1877.

Company in Toledo in 1876, playing Richard III on January 17 and Hamlet on January 18. The Blade said that the Colley Cibber version of Richard III in which Mr. Sullivan appeared was not a true test of an actor's ability, as anyone who had good lungs and melodramatic action would find no serious obstacles in the part. Mr. Sullivan's rendition of the part was, consequently, as good as that of any other actor, as he possessed good lungs and was melodramatic.[1] The Oxford Companion to the Theatre says that Barry Sullivan was "never a really first-class actor, but his vigorous action and forcible delivery made him a success in tragedy with less sophisticated audiences."[2] He was not a success in Toledo. After his appearance in Hamlet, the Blade said:

> Sullivan has a trans-Atlantic reputation industriously magnified without reason. He is not the ideal Hamlet of any man, it is safe to say--unless, perhaps, of Mr. Sullivan. His character was disfigured by mannerisms and innovations, none of which struck us as pleasant, and some were decidedly unfortunate. He was too stagey and lacked repose and simplicity of manner. His walk was an abomination, which it is difficult to understand why any actor, outside of broad burlesque, should indulge in. The continual play of hand, shoulders and features were [sic] fatiguing. He looked the part well; his face is square-cut and gives a hint of Medieval portraiture with its plentiful crop of chestnut hair, parted in the middle and hanging in curls upon his shoulders. His eyes are bright and soulful and lighted up during the passionate scenes with a strange brilliancy. The costumes were elegant and worn with grace (the traditional black satin with the purple facings). Mr. Sullivan's reading was clear and distinct; he

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[1] Toledo Blade, January 18, 1876.

[2] Hartnoll, op. cit., p. 778.

has a voice of great power as well as smooth roundness, but it lacks somewhat in skillful modulation. In the soliloquy, "O, that this too, too solid flesh, etc.," he made a long pause at the word, "self-slaughter," ejaculated, "O, God! O, God!" in a short disconnected manner, and then resumed in the same tone of voice as before. The effect was not pleasant. In the scene between himself and Rosencranz and Guildenstern, he read the well-known lines, "I am but mad north, north-west. When the wind is southerly I know a hawk from a hand-saw," throwing his friend's hand away from him with impatient disgust on the last word. This reading is novel, to say the least. In the scene with Gertrude, he is very effective. And his taking up one of the candles and going out to see the dead body of him he had killed, his expressed disappointment on his return that it was not the king whom he had slain, were very realistic and very fine. The second scene at the play was also very well rendered, and the tearing away of the king's robe that he might behold the spectacle prepared especially for his eyes, was a superb bit of business. He was not so happy in the scene at the grave. The reflections over Yorick's skull were well read, but he failed to exhibit that marked transition from almost delirious rage to tenderness, which constitutes one of the features of the rendering of the scene. Booth, Barrett, and Salvini each, after the climax of their rage at the discovery of a brother imposing his puny love to outface their greater quantity of affection, turn sadly to Laertes and say, with touching plaintiveness: "What's the reason that you use me thus? I loved you ever,"--a single sentence which, in their mouths, speaks volumes of Hamlet's madness. The omission of the last part of the third scene of the fourth act made a sad gap in the completeness of the plot, and one is at a loss to account for Mr. Sullivan's bold innovation in this respect. This scene, more than any other, gives the key to Hamlet's nature. (He has just left the play where he has received what he believes to be undoubted proof of his uncle's guilt in the murder of his father; he is filled with rage and the determination to no longer stay in the consummation of his great revenge. At once he comes upon his uncle kneeling at his prayers.)[1]

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[1]Toledo Blade, January 19, 1876.

Kate Claxton,[1] whom Odell calls one of the prettiest, if not one of the most inspired actresses of her time, appeared in Toledo for the first time with the Union Square Company in Conscience.[2] James O'Neill was her leading man. In October of this same year Miss Claxton opened in New York in the play which was to bring her fame--The Two Orphans.[3] She brought this play to Toledo on May 17, 1877; Charles Stevenson, whom she later married, was her leading man. Miss Claxton tried her hand at production in 1878. The result was The Double Marriage, an Enoch Arden sort of play, with Mrs. E. L. Davenport as the mother of the two daughters, Alice Dunning Lingard and Kate Claxton. Frederick Robinson played the role of the first husband, who was supposedly dead; Charles Stevenson was the second husband.[4] The play ran only five weeks, and Miss Claxton returned to The Two Orphans, which she brought back to Toledo on February 21, 1880.[5] Two years later Miss Claxton returned for two engagements, the first on April 17,[6] and the second on

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[1]The likeness of Miss Claxton was etched on glasses during the late 1870's and early 1880's. These glasses are now museum pieces and are called "Actress Glasses."

[2]Toledo Blade, August 3, 1876.

[3]Odell, op. cit., X, 195). [4]Ibid., p. 581.

[5]Toledo Blade, Feb. 21, 1880. Miss Claxton played Ann Arbor two days before, on February 19 (Behringer, op. cit., II, 28).

[6]Toledo Blade, April 17, 1882. Behringer records Miss Claxton's appearance in Ann Arbor on April 19 (Op. cit., II, 37).

December 4, 1882.[1] She played The Two Orphans for the one-night stand in April. The December booking was for two nights. She presented The Two Orphans on December 4, and The Double Marriage on December 5. Miss Claxton returned the following November with The Two Orphans.[2] Charles Atkinson played the supporting role on this occasion.

Lucille Western made one appearance in Toledo. She brought East Lynne, which she had played so successfully in the major theatres in New York and on the road, to Toledo on November 13, 1876. It was a rainy night, and the audience was not large; but, according to the Commercial:

> . . . the rain which was falling when the audience dispersed was far from sufficient to make anyone regret his presence at the entertainment. The play of East Lynne is well known, and yet last evening it seemed full of hithertofore unseen beauties, so vividly and naturally were its characters portrayed. Lucille Western is pre-eminently an emotional actress and is thoroughly adapted to the exercise of her varied powers. . . . The lady's face is a continual study. Her features are strongly marked and are indicative of great force of character. Her whole person seems in sympathy with her thoughts. And her thoughts are absorbed in the character she plays. When incensed, her eyes flash fire, her lips assume a slight curl of keen contempt. the wavy masses of her hair are tossed back defiantly, and her whole frame trembles with a rage she cannot suppress. Soon the head is seen to drop from the defiant pose, a tender and appealing look is in her eyes, the lines of her face grow round and graceful and all the indications of a loyal love within the heart appear in voice, look and gesture. But it is, perhaps, in the portrayal of grief born of remorse, that Miss Western is most conspicuously excellent. Her voice is capable of expressing the very depths of pathetic woe, and

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[1] Toledo Blade, December 4, 1882.

[2] Ibid., November 20, 1883.

> upon her face there is stamped an aweful agony which no words can utter. There is nothing incongruous in her acting. There is no mixture of moods. She passes from one state of feeling to another easily and naturally, without sudden or abrupt transition.[1]

Charlotte Thompson appeared twice in Toledo playing Jane Eyre. Her first booking was on February 1, 1879.[2] Miss Thompson was the daughter of Lysander Thompson, of Wallack's and Burton's, who made his name in the fifties.[3] She began her career with the Union Square Theatre, and became a star when she appeared in Jane Eyre. This she played for many years in New York and on the road. She returned to Toledo with Jane Eyre on April 26, 1882.[4]

Hartnoll describes Thomas Keene as "a big florid man, of a kindly and quiet nature . . . somewhat old-fashioned in his acting [and] most popular in the . . . less sophisticated cities."[5] He played Toledo for the first time on April 9, 1880, when he appeared in Zola's Drink. Of this production, the Commercial said:

> This highly sensational drama was presented to citizens of Toledo here last night by a splendid company of artists composed of some of the best talent on the stage. As Coupeau, Mr. Thomas Keene would be hard to equal. . . . The play throughout is a strong temperance drama and presents, in a strong manner, the dangers of intemperance.[6]

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[1] Toledo Commercial, Nov. 14, 1876.

[2] Toledo Blade, Feb. 1, 1879. [3] Odell, op. cit., IX, 153-

[4] Toledo Blade, April 26, 1882.

[5] Hartnoll, op. cit., p. 436.

[6] Toledo Commercial, April 10, 1880. Mr. Keene played Drink in Ann Arbor on April 8 (Behringer, op. cit., II, 29).

One year later, Mr. Keene returned to Toledo in a version of Richard III which was a mixture of Shakespeare and Colley Cibber. The production, said the Blade,

> . . . was wretchedly bad in parts and wonderfully good in others. Mr. Keene gave the most uneven performance ever witnessed on this or any other stage. Keene had power but he is always trying new methods. It is too late to make a new Richard. Keene has a few bad mannerisms; his gamin-like twist of the mouth to express appreciation of his own cunning is about as bad as anything could be; his mouthing couplets that end important speeches was worse. He places emphasis in the wrong places . . . but his performance was enjoyable . . . he needs study. The company was better than usual. After the Robson Crane rubbish and the Edouin rot it is encouraging to have Shakespeare on the boards.[1]

The Toledo Daily Telegraph was more kindly in its criticism:

> A star whose ascending into the high heavens of tragedy has been rather sudden, to say the least, appeared at Wheeler Operahouse last night impersonating that towering embodiment of wickedness, Richard III. (Keen's last appearance in Toledo was as Copeau in Drink, and in this role he took a long stride toward fame.) . . . Mr. Keene did not avoid the pitfalls that beset all who play the role . . . he showed an absence of reserve force. At t imes he was particularly strong, and the personation of the great tyrant terrorized by his victim's ghosts was heartily applauded. He lacks the finish of Booth and Barrett.[2]

Mr. Keene had grown considerably as an actor by the time he played Toledo again, three years later. A "packed house"

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[1] Toledo Blade, April 12, 1881. On March 11 Willie Edouin had presented Dreams. Mr. Edouin was a producer of musical farces and burlesque who joined forces with Lydia Thompson. Robson and Crane presented Sharps and Flats, which the Blade said, on March 27, was "the dreariest and most spirit-depressing, soul-sinking mass of bosh that was ever put on any stage from the time of Roscius down to Buffalo Bill. Mr. Robson is one of the most delicious comedians on the stage and is always amusing, never overdoes; Crane is not subtle. He holds points and overdoes."

[2] Toledo Daily Telegraph, April 12, 1881.

witnessed his appearance in Macbeth, on September 16, 1884. The Blade said:

> His Macbeth was a complete departure from all the regular Macbeths that have existed on the stage for generations. . . . His reading was perfect, his action careful and judicious and there was a delightfully notable absence of rant and overdoing. So quiet a performance did not please those accustomed to rant and fustian. The lovers of real art, those who understand the play and have studied the meaning of the author and enjoy artistic interpretation, were delighted.[1]

Louis Aldrich played Wheeler Operahouse for the first time, supported by Charles Parsloe in My Partner, on January 20, 1880.[2] Mr. Aldrich was a recognized actor, having established himself in strong supporting roles at Booth's Theatre in New York. He played Mercutio in Rignold's production of Hamlet, and also appeared in Rignold's Henry V. He was in the original casts of Anna Dickenson's Anne Boleyn, McKee Rankin's The Danites, and The Crucible. He had played with Wallack's and with the Union Square Theatre.[3] My Partner, in which he appeared in Toledo in 1880, was Bartley Campbell's first success. It was also the play which made Campbell's fortune. Between his New York engagements, Aldrich continued to tour in My Partner. He and Parsloe returned to Toledo with this play in 1883,[4] and again in October of the following year.

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[1]Toledo Blade, September 17, 1884.

[2]Ibid., January 20, 1880.

[3]Odell, op. cit., X, 10, 32, 178, 194.

[4]Toledo Blade, March 10, 1883.

Milton Noble's first appearance in Toledo was in The Phoenix on January 19, 1881. He was not a particularly good actor, but he played in the minor New York theatres and toured extensively. Of The Phoenix, the Blade said:

> This tough bird appeared in the form of a comedy drama with Milton Noble in the leading role supported by a collection of second rate performers. Milton Noble cannot be said to have had his day, for he never has had that distinction, and it is doubtful if he ever will.[1]

The critic advised Mr. Noble to try another play and if he did not succeed, to quit the stage. Of Mr. Noble's three other appearances the Blade said nothing. The Toledo Daily Telegraph covered the second performance:

> The character of Jack Ryder is a rough and warm-hearted man, and is first introduced as "one of the boys" in New York, with a fondness for whiskey. . . . It must be said with no intention to discourage such reforms, that Jack Ryder drunk and dissolute is much better than Jack Ryder reformed and sober. The drunken scene is far the best thing Mr. Noble does in the play.[2]

Frederick Paulding opened a three-day run at the Wheeler Operahouse on March 7, 1881. During this engagement he played Hamlet, Fool's Livery, and Love of His Life. Hamlet was the only production covered by the Blade. The critic was not impressed by Mr. Paulding.

> Actors usually copy after a great, but Mr. Paulding rises above other actors in that he copies after no one. He throws all conventional ideas to the winds and treats his auditors to his own conception of the

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[1] Toledo Blade, January 20, 1881.

[2] Toledo Daily Telegraph, January 21, 1881.

> difficult part. Paulding is young and not polished, but can be, with hard work and study.[1]

Three years later, in 1884, Mr. Paulding appeared as Romeo to Margaret Mather's Juliet.

John McCullough's first appearance in Toledo--playing Virginius in February, 1882[2]--and his production of The Gladiator the following May,[3] went unnoticed by the press. He was first noticed on his third appearance in the city, on December 7, 1883. On this occasion, the Blade critic had high praise for Mr. McCullough and for his character of Virginius, the role in which he had made himself famous. Mr. McCullough's stage was set with scenery from the local theatre, and the critic complained that it

> . . . was not well mounted. The dramatic effects would have been heightened if they had had good scenery. The scene is in the tribunal of Appius Claudius near the Arch of Constantine in the Roman Forum. The stage was set with a small flat badly representing a butcher shop, leaning against "tree wings," the wings representing a forest, while the background was a long modern street with a row of fashionable houses, the most prominent of which had a mansard roof and a large bay window draped with lace curtains. Old Roman citizens stalking about the street of a New England town represented a queer effect, to say the least.
>
> Mr. McCullough's Virginius deserves only the highest praise. The character fits him exactly, with its depth of feeling and its quiet power. His art is so near nature that it almost ceases to be art. He enters fully into the spirit and meaning of the noble character. There is a nicety of shading in his

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[1] Toledo Blade, March 8, 1881. Mr. Paulding played Hamlet in Ann Arbor on March 17 (Behringer, op. cit., II, 33).

[2] Toledo Blade, February 20, 1882.

[3] Ibid., May 12, 1882. Mr. McCullough played Virginius in Ann Arbor two days before (Behringer, op. cit., II, 38).

> reading and an understanding of the meaning and power of words. There was no Mr. McCullough on the stage last night. He was a living breathing Virginius. Viola Allen won the hearts of the audience at the start.[1]

This was the last appearance of Mr. McCullough in Toledo. Illness forced his retirement from the stage the following year. He was a self-made star. Forrest took him to play second lead in 1861, after which he formed a partnership with Lawrence Barrett. He also supported Booth. McCullough was best in heroic drama.[2]

Mlle Rhea, a French actress who came up through the music halls, toured extensively in the United States, but seldom played New York City. She appeared in Toledo in 1882 with Adrienne, Camille, and Much Ado About Nothing.[3] The following year, she came to the Wheeler for three performances. She opened with La Jolie Parfumeuse, and closed with Frou Frou. She played The School for Scandal on her second evening's bill; of this, the Blade said, in part:

> This large and beautiful lady has improved in her English since last season, and by close attention it was possible to understand every word she said. She was good in Frou Frou and her support was very good. Mr. Harris is a careful and painstaking actor. She should drop School for Scandal immediately. Rhea is a Frenchwoman and no French woman ever lived who can comprehend the wit and humor of that incomparable comedy to the point of acting it. Her English is not good enough; she is not understandable

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[1]Toledo Blade, December 8, 1883.

[2]Hartnoll, op. cit., p. 489.

[3]Toledo Blade, February 24, 1882. Behringer records Rhea's appearance in Adrienne in Ann Arbor three days later (Behringer, op. cit., II, 37).

> in the rapid speeches. There are hundreds of English and American actresses who play Lady Teazle better. Mr. Sullivan as Joseph Surface was overdone, but rather good. Mr. Harris was not suited to Charles. The map of Ohio hanging on the wall was an anachronism . . . it was possibly intended as a compliment.[1]

Mlle Rhea played in Toledo once each year in the years 1884, 1886, 1889, 1890, and 1892. She appeared at Wheeler's twice in 1891. Her last appearance was on February 20, 1893, in Much Ado About Nothing.[2]

Margaret Mather first played Toledo when she opened for three days beginning November 13, 1882.[3] Her Juliet, which she played on her first night in the city, was "a most brilliant achievement," said the Blade critic.[4] Walter Eytinge replaced Alexander Salvini, son of the famous Italian actor Tomasso Salvini, as Romeo. He was a better actor than young Salvini, who played the second and third nights of the engagement. Salvini supported Miss Mather in The Lady of Lyons and in As You Like It. Miss Mather returned to Toledo two years later with Frederick Paulding as Romeo. The Blade critic felt that Miss Mather could do with more study, that she had the makings of a good actress, that she was "original, but her originality is not good."[5] Two years

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[1] Toledo Blade, December 1, 1883.

[2] Ibid., Nov. 25, 1884; May 6, 1886; Feb. 18, 1889; April 11, 1890; April 20 and Nov. 26, 1891; Nov. 24, 1892; Feb. 20, 1893. Rhea played School for Scandal in Ann Arbor in January, 1884; Josephine in November, 1889, and February, 1891; and La Czarina in March and November, 1892 (Behringer, op. cit., II, 49, 94, 111).

[3] Ibid., Nov. 13, 1882. [4] Ibid., Nov. 14, 1882.

[5] Ibid., Oct. 9, 1884.

afterward, she returned in The Honeymoon,[1] which the Blade reviewer chose to ignore. Three years later, in 1889, she again played Toledo in Romeo and Juliet. This production, said the Blade, was "undisputedly a triumph."[2] Miss Mather was

> . . . at her best in the trying situation of the potion scene. . . . Her grace, her beauty, and her voice fit her for the ideal Juliet. Her support was fair. Mr. Hager's Romeo was acceptable. . . . Mr. Studeley's Mercutio was magnificent.[3]

Margaret Mather's last appearance was in February, 1892,[4] when she appeared with Otis Skinner, who was just beginning his career, in Nance Oldfield and The Love Chase.

Robert Downing made his first appearance in Toledo in Joseph Jefferson's cast of Cricket on the Hearth in 1883.[5] He returned, starring in The Gladiator, in September, 1890. Tomasso Salvini was also touring in this play at this same time; he had appeared in Toledo the preceding February in The Gladiator. Mr. Downing was a younger actor than Salvini but he showed promise. The Toledo Commercial said:

> Mr. Downing is an actor. If he is not a great one now, the time when the robe of greatness falls upon him in his professional career, is not far distant. . . . Last night he appeared at Wheeler's backed by a splendid company, and while the house was fairly well filled, it did not contain the audience the performance merited. . . . As the harassed and persecuted slave, Mr. Downing was superb. His conception is somewhat different from that of Salvini, but it is no less

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[1] Toledo Blade, Nov. 22, 1886.

[2] Ibid., Feb. 16, 1889. [3] Ibid.

[4] Ibid., Feb. 11, 1892. [5] Ibid., Sept. 25, 1883.

> effective and conscientious. He was the Gladiator in every look, gesture, and word, and in the arena scene, where he discovers in the child he is about to slay, his long lost daughter, he rose to a magnificence that brought the audience to the highest pitch of enthusiasm. It was a masterly impersonation, and one in which the individuality is given and the Roman slave stands out clearly and truthfully. That Salvini has a dangerous rival, no one who has seen both in this role can doubt for a moment. His beautiful wife, Eugenie Blair, won the audience completely by her sweet, quiet and effective personation of the Gladiator's child, Neodamie. As the beautiful revengeful Faustine, Estella Davis was a delightful surprise and gave to the character force and expression that won deserved recognition.[1]

Mr. Downing failed to live up to expectations. After his appearance in Julius Caesar, the following year, the same paper said:

> Downing has, undoubtedly, achieved as much greatness as will ever fall to his lot. At the present time, considered from every available point of view, he is a forceable, intelligent, earnest actor. A majestic form, a classic face and a musical voice aid materially in winning the good will of an audience. . . . He is not a genius, but an actor who has won distinction by virtue of natural talent, perseverance and work.[2]

Mr. Downing's last appearance at the Wheeler was in The Gladiator and Othello, in November, 1892.[3]

When Lily Langtry appeared in Toledo, on May 21, 1884, the citizens turned out in great numbers. Miss Maud Bissell, who kept a collection of theatre programs at that time, preserved the Langtry program by pasting it in her scrap-book;

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[1]Toledo Commercial, Sept. 9, 1890.

[2]Ibid., November 10, 1891.

[3]Toledo Blade, Nov. 10, 1892. Mr. Downing played The Gladiator in Ann Arbor on November 15 (Behringer, op. cit., II, 113).

seemed to see nothing wrong in attending the Langtry performance. The Bee said:

> A magnificent crowd greeted Mrs. Langtry at Wheeler's Operahouse last evening, comprised of the best of the Toledo population together with many from neighboring towns. Those who were attracted to the Operahouse last night to see the reputed beauty were agreeably surprised to find that as an actress she was without blemish. She is beautiful and her complexion has that peculiar tint that betokens the vigor of life and gives to perfect health its brightest charm. The elocution of Mrs. Langtry is good, her voice is most pleasingly modulated, and her points are delivered with skill.[1]

This was the Jersey Lily's only appearance in Toledo.

Laurence Hutton speaks of Marie Wainwright as one of the 1876 "debutantes"--"ladies" of somewhat gentle birth who, encouraged by Mrs. Mowatt's appearance in Fashion, took to the stage with little or no training.[2] Some of these ladies were failures, but Marie Wainwright enjoyed some mild success. Miss Wainwright appeared at Wheeler's Operahouse on September 29, 1890, in Twelfth Night. She was supported by a good company. Miss Wainwright was not a great actress. The Blade pronounced her Viola "melancholy,"[3] but the Commercial, with its usual generosity, ran a long and complimentary article which said:

> Miss Wainwright has evidently given the part of Viola a great deal of careful study. Her impersonation at Wheeler's last night showed it, and also showed it had not been in vain. Endowed by nature with a beautiful face and form, a soft and melodic voice, she is

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[1] Toledo Bee, May 22, 1884.

[2] Hutton, op. cit., p. 65.

[3] Toledo Blade, Sept. 30, 1890.

beside the program Miss Bissell wrote, "Fair." The Blade, however, did not even record the production as fair.

> The Jersey Lily has come and gone. She has passed before Toledo people, played at the character of Galatea, and carried away enough dollars to satisfy her manager and herself. A crowded house greeted her appearance; such an audience as many better things have failed entirely in gathering together.[1]

The critic seemed amazed that his respectable fellow citizens should turn out in such numbers. Since it was not her ability as an actress which had brought out such an audience, he reproached Toledoans for their curiosity. He wondered that they should go to see

> . . . a woman whose only claim on publicity is the fact that she has been the favorite of the Prince of Wales, a man whose private character is so bad that his slightest attention and expression of admiration are sufficient to smirch any unsullied reputation. Upon this she has traded and is now doing so, as his coat of arms, slightly altered, is shamelessly placed upon all bills passed around the city. Next, a married woman, who almost as soon as she landed, entered into an open intrigue with a young man whose money she spent ministering to her caprices, whose devotion she openly flaunted wherever she appeared, her very shame being made the capital for advertising, and drawing crowds to see her efforts at acting. The public has nothing to do with the private character of an actor or actress . . . the artist does not belong to it . . . he is judged by his genius. When, however, an actress like Mrs. Langtry, who has no capital but shameless notoriety and some physical gifts, with mediocre gifts that have been under cultivation only two or three years, can gather together such an audience as filled the Operahouse last night, it certainly shows a condition of things that needs remedy.[2]

The Toledo Bee, which was always more lenient than the Blade,

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[1]Toledo Blade, May 22, 1884. [2]Ibid.

> eminently fitted to the work assigned her in this most amusing of all Shakespeare's comedies. There are really only two other Violas on the American stage today, Madame Modjeska and Julia Marlowe. Miss Wainwright's conception of the part differs materially from that of these two actresses, but she has formed an idea of it herself, a bold and original idea, and she carries it out admirably. In the scene where she is required to don the mask of masculinits [sic] she is well nigh perfect, though underneath it all runs the true vein of womanliness and modesty. Therein lies her charm; she is able to blend the two without allowing one to overshadow the other. The duel scene was as charming a bit of comedy as has been seen here in many a day. . . . The staging of the piece was magnificent. . . . William Fowler as Sir Toby and Barton Hill as Malvolio are both veterans, and it is doubtful if they are excelled today in their characters. Barton Hill is one of the few living exponents of the good old style. He is peculiarly fitted to the role of Malvolio, and there is a quaintness about his character that is highly amusing. It is regrettable that there are so few actors of his class on the modern stage.[1]

William Gillette made his first appearance in Toledo on February 17, 1887, in his own play, Held by the Enemy.[2] This play and another spy story of the Civil War, Shenandoah, were, says Hartnoll,[3] strong melodramatic plays of action--plays in which Gillette's own forceful personality found suitable medium. At this period Mr. Gillette was just becoming known. His second appearance in Toledo was not at the Wheeler Operahouse, but at People's Theatre, a minor show house.

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[1] Toledo Commercial, Sept. 30, 1890.

[2] Toledo Blade, Feb. 17, 1887.

[3] Hartnoll, op. cit., p. 321.

Comedians of the nineteenth century appeared in plays which featured comedy types. Dutch, Irish, and Yankee characters appeared as the starring roles of various plays. Boucicault and Jefferson's Rip Van Winkle held the Dutch character at its best; Fritz, Our Cousin German and Fritz in Ireland featured the German character (commonly called "Dutch"), as did Murphy's Karl, The Pedlar. The Irish character was found in such plays as The Irish Immigrant, Our Irish Visitors, Kerry Gow, and Shaun Rhue, and--the finest of them--Boucicault's Shaughraun and Colleen Bawn. The Yankee appeared in Solon Shingle, Edgewood Folks, Colonel Mulberry Sellers, The Mighty Dollar, A Million, and Joshua Whitcomb. Joseph Emmett was the finest of the German comedians, and Joseph Jefferson's Rip Van Winkle became an American tradition.

Joseph Jefferson was one of the most frequent visitors to Toledo. He played eight engagements from 1872 until 1891. On April 17, 1872, shortly after the opening of the new theatre, the Wheeler Operahouse, an advance ticket sale opened at Bailey's Drug Store which the Blade declared to be "one of the most exciting of its kind ever witnessed. There was a complete sell-out by noon."[1] The same paper records the first ticket-scalping done in Toledo: "One man paid one dollar and a half for tickets which he sold for twenty-four dollars." The occasion for this excitement was the first

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[1] Toledo Blade, April 19, 1872.

appearance of Joseph Jefferson in his Rip Van Winkle. Jefferson was forced to play a matinee because of the demand for tickets; and standing room was sold for both afternoon and evening performances. Jefferson was

> . . . a man in the very prime of life who has spent nearly half his existence on an impersonation whose very difficulty lies in its simplicity. There are two points to the Rip Van Winkle of Jefferson, and in a careful blending of these--the careless good-natured thriftless life, and the moving endearment of a world-wide humanity--lies the man's success. His art is absence of art. . . . Jefferson's eyes and voice are powerful adjuncts to his playing. The first is brimming with genial expression, even in his troubles, and his voice is remarkably sweet and distinct.[1]

Jefferson brought his Rip Van Winkle back to the Wheeler for two performances the next year, 1873,[2] and one the following year.[3] Eight years later, on May 13, 1882, he appeared in a matinee performance of Rip Van Winkle and an evening performance of The Rivals.[4] The cast of The Rivals included Mrs. Drew as Mrs. Malaprop, Frederick Robinson as Captain Absolute, Mark Pendleton as Anthony Absolute, Charles Waverly as Tugger, and Thomas Jefferson as Fag. Joseph Jefferson played Bob Acres. The house was packed. Jefferson was not the best Bob Acres, for he had played Rip Van Winkle so long that there was a bit of Rip in everything he did.

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[1] Toledo Blade, April 21, 1872.

[2] Ibid., May 6, 1873.

[3] Ibid., Oct. 16, 1874. [4] Ibid., May 13, 1882.

> Mrs. Drew, the greatest actress in old English comedy on the stage, gave the most delightful Mrs. Malaprop we shall ever see--until she comes again. The make-up was superb; the reading perfection; the action artistic; there is no better actress living. With the exception of Davis the cast was superb.[1]

The next year, on May 3, 1883, Jefferson returned with Rip Van Winkle,[2] and the following September 25, the Jefferson company brought The Cricket on the Hearth to Toledo.[3] They played to standing room. Mr. Jefferson played Caleb Plummer, said the Blade, with "tenderness, pathos and quiet humor."[4] Five years later, he was back with Rip Van Winkle;[5] and the Rivals cast returned on January 1, 1890.

> Joseph Jefferson, Florence and Mrs. Drew filled Wheeler's Operahouse in spite of the pouring rain. The charm of Mr. Florence's voice was impaired by a cold he contracted in Buffalo, but he was so artistic he overcame the impediment. Jefferson's quaint style and dry irresistible humor as he burst upon the audience in green gloves, sugarloaf hat, and otherwise peculiar costume there was little to remind one of the Rip Van Winkle of other days. Mrs. Drew was as good as ever as Mrs. Malaprop. The support was good.[6]

November 18, 1891, saw The Rivals in Toledo again. "Jefferson and Mrs. Drew! These names conjure up such a lot of memories!" said the editor of the Blade, who continued to speak of the excellence of the company. Mr. Florence was not with the company. He had contracted pneumonia in

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[1] Toledo Blade, May 14, 1882.

[2] Ibid., May 3, 1883.

[3] Ibid., Sept. 25, 1883.

[4] Ibid., Sept. 26, 1883.

[5] Ibid., May 7, 1888.

[6] Ibid., Jan. 2, 1890.

Philadelphia, and young Joseph Jefferson played his role in Toledo. Young Jefferson, said the Blade, showed promise. Viola Allen was seen in the role of Lydia.

Joseph Emmett played the Wheeler Operahouse on April 30, 1872.[1] He began his career in the sixties, and continued to play the major theatres into the nineties. On the occasion of his first visit to Toledo the year before, when he appeared at White's Hall, Mr. Emmett played Fritz, Our Cousin German.[2] This is the show in which he appeared at Wheeler Operahouse. He played variants of this play on his other ten visits to the city. He returned to Toledo almost yearly from 1870 until 1892.[3]

The Irish character was as well known in Toledo as the German character, for the railroad and canal projects brought in many Irish laborers. Impersonations of the Irish character were, therefore, highly popular in Toledo. Mr. and Mrs. W. J. Florence played German, Irish, and Yankee types, but they were seen more often in Irish plays. Dion Boucicault, who was Irish, portrayed the most believable Irishmen of any of the character actors. Joseph Murphy clung more tenaciously to the Irish character than either the Florences or Boucicault, but he was less popular.

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[1] Toledo Blade, April 30, 1872.

[2] Ibid., June 19, 1871.

[3] Behringer records Joseph Emmett as playing in Ann Arbor October 18, 1882; January 10, 1884; January 11, 1888; and April 22, 1892 (Behringer, op. cit., II, 40, 49, 72, 111).

On October 14, 1874, W. T. Florence, "comedian from the Woods Theatre in Cincinnati,"[1] was booked at Wheeler Operahouse with his wife, Melvina Pray.[2] The Florences had met at Niblo's Gardens in New York, where Mr. Florence made his New York debut giving dialect impersonations. Mrs. Florence specialized in Irish and Yankee women. They toured the United States together and were seen in Europe as early as 1856. While in Europe, Mr. Florence committed Caste to memory; he gave the first American production of this play in 1857, attempting to reproduce the realistic scenery and atmosphere of the Bancroft production. He was, also, the first to play the role of Bardwell Slote in The Mighty Dollar, a play which remained in their repertoire for years.[3] The Florences appeared in Toledo under the management of Barney Macauley, of the Woods Theatre in Cincinnati, when Mr. Macauley brought his Cincinnati company to Toledo. On this occasion they played The Irish Emigrant, Handy Andy, and Dombey and Son. Six years later, on February 24, 1880, they returned in The Million. The Commercial said:

> The Operahouse was well filled at an early hour last night with an audience representative of the élite citizens. The splendid reputation of Mr. and Mrs. Florence in The Mighty Dollar was deemed sufficient to warrant a representation of something equally as good, and by noon yesterday all seats in the parquette

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[1] Toledo Blade, October 14, 1874.

[2] Mrs. Florence was the first American actress to appear before a European audience (Hartnoll, op. cit., p. 267).

[3] Ibid.

in Philadelphia and Joseph Jefferson, Jr., played his role."[1] The following evening, headlines in the Toledo Commercial announced: "FLORENCE IS DEAD. Favorite Actor Passes Peacefully Away."[2]

Joseph Murphy was an Irish comedian who came up through varieties. He played the Wheeler first in 1873,[3] and did not return to Toledo for nearly ten years. On December 15, 1882, he appeared in Kerry Gow, which he played for so many years, and Shaun Rhue, his other old stand-by.[4] Two years later he returned for three different engagements during the same year. He played Shaun Rhue and Kerry Gow on January 25, February 18, and November 27, 1884. Mr. Murphy did not return to Toledo again for six years. On this, his last appearance in Toledo, he again played Kerry Gow and Shaun Rhue.

Dion Boucicault made one appearance in Toledo. On September 23, 1884, toward the end of his career, he appeared in Shaughraun. His was, said the Blade,

> . . . the only good representation of the Irish character on the stage, and not-with-standing his seventy-odd years, he is as good as ever. . . . But why, oh, why are the people compelled, for the sake of seeing one really good actor, to endure a swarm of imbeciles? The support was dire, it was worse than dire, it was

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[1] Toledo Blade, Nov. 19, 1891.

[2] Toledo Commercial, Nov. 20, 1891.

[3] Toledo Blade, Oct. 20, 1873.

[4] Ibid., Dec. 15, 1882. Mr. Murphy played Kerry Gow in Ann Arbor on January 18, 1889 (Behringer, op. cit., II, 22).

> and dress circle were sold. Mr. Davenport Bibus as Jaunce Jeringham might have put a little more animation in his love-making, but what was omitted by him was filled in by all the others who had an excellent opportunity to display their talent. Mr. Florence certainly had the German dialect down fine, and as Mrs. Dacy, a leader in fashion, Mrs. Florence is apparently in her glory and took the audience by storm.[1]

Two years later, on January 3, 1882,[2] Mr. and Mrs. Florence were advertised as playing a farewell tour in Toledo; they presented The Mighty Dollar and The Ticket of Leave Man. It was "farewell" for five years. They returned in 1887[3] with Our Genevieve and The Flirt. By 1889, Florence had joined forces with Jefferson, and Toledo saw their production of The Rivals on January 1, 1890,[4] and again in 1891.[5] The day before this last performance, the Evening Bee ran an article to the effect that there was a manifestation of "much disappointment in the illness of Mr. Florence, which will undoubtedly prevent his appearance here in Jefferson & Company's Combination tomorrow night."[6] An announcement the following day, in the same paper, stated that Mr. Florence's condition was much improved.[7] Young Joseph Jefferson played Mr. Florence's role in the Toledo production, and following the performance the Blade said: "Florence had pneumonia

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[1] Toledo Commercial, Feb. 25, 1880. Two days before, the Florences had played Ann Arbor (Behringer, op. cit., II, 29).

[2] Toledo Blade, Jan. 3, 1882.

[3] Ibid., Feb. 8, 1887.

[4] Ibid., Jan. 1, 1890. [5] Ibid., Nov. 18, 1891.

[6] Toledo Bee, Nov. 17, 1891. [7] Ibid., Nov. 18, 1891.

> abominable. . . . The young scion of the house of Boucicault, who attempted the role of Harvey Duff, murdered it. There is no excuse for this sort of thing. Mr. Boucicault played to as much money last night as he would have in New York, and the people who paid their good dollars were entitled to fair treatment.[1]

The Yankee character was the favorite native type. This character was sometimes played by the Florences. Other actors gained fame playing a particular "Yankee." Denman Thompson played Joshua Whitcomb, John Raymond made his name playing Colonel Mulberry Sellers, John Owens became famous as Solon Shingle, and Sol Smith Russell added to his popularity by playing Noah Vale in The Poor Relation.

John Owens first appeared in Toledo at White's Hall. In the second year of the new Operahouse, he brought Solon Shingle to Toledo along with Everybody's Friend.[2] Shortly afterwards, he joined the Madison Square Company, where he played with Annie Russell.[3] Owens is described by Joseph Jefferson as

> . . . the handsomest low comedian I had ever seen. He had a neat, dapper little figure and a face full of lively expression. His audience was with him from first to last.[4]

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[1]Toledo Blade, Sept. 24, 1884. Three days later, Boucicault played Ann Arbor (Behringer, op. cit., II, 54).

[2]Toledo Blade, Nov. 29, 1872. Mr. Owens appeared in Ann Arbor two days before (Behringer, op. cit., II, 11).

[3]Hartnoll, op. cit., p. 593.

[4]Joseph Jefferson, Autobiography, quoted by Hartnoll (op. cit., p. 593), who goes on to remark that his Yankees were stage-folk rather than portraits from life.

Owens' last appearance in Toledo was on April 10, 1877, when he appeared in Our Boys.

When Denman Thompson played his character of Joshua Whitcomb in Keene, New Hampshire, says Hutton,[1] his audience wanted their money back, for it "twarn't actin', it wuz just a lot of fellers goin' around and doin' things." His art was perfection in naturalness. Mr. Thompson brought his Joshua to Toledo on March 23, 1879,[2] and again in 1883. After this second appearance, the Blade stated that the audience was large and the support good, but the play was mediocre.[3] Mr. Thompson turned to serious drama some time in the late eighties. He appeared in Toledo in 1890 with The Two Sisters, a play bordering on realism. On this occasion, the Blade commented that "characters from the low elements of society were impossible," and that "the uneventful lives of a nurse girl, a cheap hotel keeper, and a country girl led astray, are not interesting."[4] Mr. Thompson's last appearance at Wheeler's was on May 21, 1890, when he returned in The Old Homestead.

John Raymond, a southern actor, came up under Laura

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[1]Hutton, op. cit., p. 43.

[2]Toledo Blade, March 23, 1879. Two days previously, Mr. Thompson had appeared in Ann Arbor (Behringer, op. cit., II, 23).

[3]Toledo Blade, Dec. 4, 1883.

[4]Ibid., March 21, 1890. The following May 5, Mr. Thompson played The Two Sisters in Ann Arbor (Behringer, op. cit., II, 98).

Keene in New York. He first played Toledo in Colonel Mulberry Sellers, on May 15, 1876.[1] Three years later he returned in Wolfert's Roost.[2] He played Fresh, The American in 1882[3] and 1883.[4] The following year he again played Colonel Mulberry Sellers in Toledo.[5] The Toledo press was consistently silent about the work of Mr. Raymond.

Sol Smith Russell made his first Toledo appearance in Edgewood Folks, in 1881. The play was a poor one, but it offered Mr. Russell opportunity to impersonate several characters. It was, in fact, practically a one-man show. Mr. Russell's best impersonation in Edgewood Folks was the Yankee Woman. The Toledo Daily Telegraph stated that the

> . . . play was mis-named; it should have been called The Comedy of Sol Smith Russell. It is a very commonplace piece, though it serves well what was doubtless its chief object, to afford Mr. Russell opportunity to do clever character acting. Mr. Russell showed great versatility in his German and Irish parts, and in the female character, where he won the hearty applause and tickled the audience into repeated roars of laughter. The female suggests a comparison with Neill Burgess' Widow Bedott and Mr. Russell suffers none in comparison.[6]

Mr. Russell returned the following year in the same play.[7] He was well known throughout the Middle West, where he managed his own company for several years. He also played with

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[1] Toledo Blade, May 15, 1876.

[2] Ibid., Oct. 31, 1879. [3] Ibid., March 28, 1882.

[4] Ibid., Feb. 23, 1883. [5] Ibid., Oct. 13, 1884.

[6] Toledo Daily Telegraph, Jan. 11, 1881.

[7] Toledo Blade, Jan. 16, 1882.

Augustin Daly's Company.[1] His last appearance in Toledo was on November 8, 1890, following which the Commercial ran this article:

> It is said that Mr. Sol Smith Russell is playing this year as he never played before, in the character of Noah Vale in The Poor Relation. It is unquestionably the best character ever drawn for Mr. Russell. A poor relation seldom gets such a welcome as Mr. Russell received last evening. If he is not careful he will awake some morning to find himself the most popular comedian in America. Like Joseph Jefferson he has the happy faculty of making the audience forget he is playing a part, and they learn to like him as well as the character he represents. All his little peculiarities, his smile, his gestures, go to make the whole personation perfect. He is, above all things, natural, and being natural, he is original. Few actors on the stage today surpass him in his line of work.[2]

Female impersonators took their places among the comedy types, and were very popular in the nineteenth century. Besides Sol Smith Russell's "Yankee Woman" in Edgewood Folks, there were three other female impersonations which played Toledo. Pete Baker impersonated the Scandinavian Lena in Toledo many times, when he appeared in Chris and Lena. The best of the female impersonations seen in Toledo were those of George Monroe, who appeared as the Irish woman, Bridget; and Neill Burgess, who played Mrs. Partington and the Widow Bedott.

On November 14, 1879,[3] a production of unusual interest

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[1] Hartnoll, op. cit., p. 678.

[2] Toledo Commercial, Nov. 9, 1890.

[3] Toledo Blade, Nov. 14, 1879. This production played Ann Arbor two days before (Behringer, op. cit., II, 26).

to the editor of the Toledo Blade was staged at Wheeler Operahouse. This was The Widow Bedott, which was written by David Ross Locke, editor of the Blade, for Neill Burgess. The show had already played St. Louis and Chicago, and now stopped in Toledo on its way to New York and Boston.

Mr. Locke was known, up until this time, for his "Petroleum V. Nasby Papers." He gained recognition, according to G. Harrison Orians, for his war satire.

> From Toledo was heard David Ross Locke, whose manner was less gentlemanly than that of other humorists of the period, because there was about him something of the crusader's singleness of purpose. Locke's strawman was a self-seeking hypocritical villain, Petroleum Vesuvius Nasby, a character quite the opposite of Locke in his political and religious beliefs and actions. The creation of a character who exhibited the traits and opinions of his opponents was Locke's method of combating those opponents. Humor was simply the means to an end. Petroleum V. Nasby was printed in all the Federal sheets.[1]

Neill Burgess in the character of Widow Bedott was, says Hutton, a very clever performer.

> We must turn to Neill Burgess for the correct picture of the women who are a fit mate for the heroes of the stage who fill our rural homesteads and legislative lobbies. The Widow . . . [has] equal rights with Josiah Whitcomb.[2]

The Widow Bedott was quite successful, and played extensively. In five months time it was back in Toledo. Following this production, the Toledo Commercial ran the following article:

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[1]G. Harrison Orians, A Short History of American Literature (New York: Crofts, 1940), p. 179.

[2]Hutton, op. cit., p. 44.

J. H. HAVERLY'S WIDOW BEDOTT COMPANY

Neill Burgess in Petroleum V. Nasby's Widow Bedott

> Despite the disagreeable weather there was a very large crowd at the Wheeler Operahouse last night, and a perfectly delighted one. The play has been very greatly improved since its first presentation here a few months ago, and the company has been increased by the addition of several new players, and good ones. The play, as before stated, is the creation of Mr. D. L. Locke of the Blade, known far and wide as Petroleum V. Nasby. Since Mr. J. H. Haverly, the manager, purchased the copyright, the play has been vastly improved by its author and Mr. Burgess. It is now a perfect gem. Neill Burgess as the Widow, keeps the audience in a roar from the first to the last. A born comedian, he improves each season and is now in the zenith. His assumption of femininity is perfect. The piece abounds with the most ludicrous situations, and Burgess and his company bring out all the good points in the brightest colors. George Stoddard plays the Elder to perfection.[1]

Eleven years later, Mr. Burgess and his company brought The County Fair to Toledo for the week of September 7, 1891.[2] A notice appeared on the Operahouse door to the effect that there would be no performance on the first night of the engagement, due to the late arrival of the company. They had reached Toledo at four o'clock on the afternoon of September 7, and it was impossible "to place the heavy scenery in time for a performance." On September 9, the Commercial gave a short résumé of the plot of The County Fair, which featured a horse race wherein

> . . . the gallant Cold Molasses saves the farm by galloping over the race-track to success. The illusion was perfect. The three horses apparently dash around

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[1] Toledo Commercial, May 22, 1880. The following October The Widow Bedott was presented in Ann Arbor (Behringer, op. cit., II, 31).

[2] Toledo Blade, Sept. 7, 1891.

> the track at a terrible pace. Cold Molasses wins by a neck. The audience last night was roused to an unusual pitch of enthusiasm and the scene was wildly applauded. The corn-husking scene was the most attractive scene.

George Monroe found success playing the lovable and ludicrous Irish woman, Bridget. He played Aunt Bridget's Baby in Toledo on September 30, 1891. It was pronounced by the Commercial to be

> . . . the brightest. cleanest, best farce Toledoans have seen this season; not a vulgar or suggestive word was spoken. More-over there was more general ability displayed than in any farce comedy today. George Monroe, as Aunt Bridget, has invented a style of his own, and no other Irish comedian can approach him.[1]

There were other comedy types which played Toledo in this period: E. H. Sothern's Lord Dundreary pictured the English fop; Frank Chanfrau's Kit, the Arkansas Traveler depicted the bumpkin, and Mose, of A Glance at New York, was the East Side fireman; the Sam'l of Posen of M. B. Curtis delineated the Jewish peddler. Various characters were played by Stuart Robson and William Crane.

E. H. Sothern was the first "star" to play the Wheeler Operahouse, and he did not fulfill the expectations of the audience, when he stopped in Toledo for two nights on his way to Detroit. On March 21, 1872,[2] he presented David Garrick, which the Blade said was a disappointment.[3] The

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[1]Toledo Commercial, Oct. 1, 1891.

[2]Toledo Blade, March 22, 1872.

[3]Ibid.

following evening he was equally disappointing: Our American Cousin, in which Sothern had made his name, was "cut short so that the star might leave town."[1] Two years later, on January 17, 1874, Sothern returned in Our American Cousin.[2] The Toledo Commercial said:

> At the time it was written for Laura Keene, Dundreary was a minor character. Mr. Sothern kept on making more of it until Our American Cousin has very little plot left, and if it were not for Mr. Sothern, who represents the brainless and ludicrous fop, it would draw but a beggardly row of empty benches.[3]

Two years later, after a sojourn in England, Sothern brought Our American Cousin back to Toledo; this was on May 17, 1876.[4] Seven years afterwards, on October 26, 1883, he returned with the same play.[5] Eight years later he brought a new play, The Maister of Woodbarrow, to Toledo. Of this production, the Commercial stated:

> Mr. Sothern surprised even his warmest admirers, and he has a host of them in this city. He has taken an entirely new departure in this play. Instead of the polished refined Chumley, he plays the rough, untutored yokel. The change is calculated to try his powers, and try them it does. Barring a slight relapse now and then into the tone and manners of Chumley, his character is perfect. His dialect is unusually good. The company is perhaps the best that has been seen here this season.[6]

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[1] Toledo Blade, March 23, 1872.

[2] Toledo Commercial, January 17, 1874.

[3] Ibid., January 18, 1874.

[4] Toledo Blade, May 17, 1876.

[5] Ibid., October 26, 1883.

[6] Toledo Commercial, March 27, 1891.

The Chanfraus first appeared in Toledo in Kit, the Arkansas Traveler, on April 22, 1874. Frank Chanfrau was originally a variety player, but he turned to comedy in the early seventies. He was identified with the character of Mose the fireman, in A Glance at New York, until after his marriage. Henrietta Baker Chanfrau, his wife, did not always appear with her husband, for she was a seasoned actress at the time of their marriage. Her second appearance in Toledo, for instance, was in 1877 with Frank Mordant in Parted.[1] In 1882, however, she returned with her husband in Kit, which was his specialty at this time. During this engagement the Chanfraus also played East Lynne and Camille --plays from Mrs. Chanfrau's repertoire.

Stuart Robson and William Crane appeared in The Comedy of Errors on March 23, 1880.[2] An "immense audience" greeted

> . . . the celebrated comedians last evening to witness the presentation of Shakespeare's comic masterpiece The Comedy of Errors. Before the curtain rose, every seat in the parquet and dress circle was taken. The entertainment began with a laughable farce A Cup of Tea, which was presented in such a charming manner that it put the audience in the best of humor to receive the principle play of the evening. In the latter Robson and Crane each acquitted himself with a fine manner; but failed, however, to create any great amount of enthusiasm. The support is good, but the delivery in some cases might be bettered without great difficulty. Fraser Coulter and A. S. Lippman, as the twins Antipholus, acted their parts well.[3]

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[1] Toledo Blade, Nov. 28, 1877.

[2] Ibid., March 23, 1880. [3] Ibid., March 24, 1880.

Robson and Crane returned to Toledo in 1882, with Forbidden Fruit.[1] They played Sharps and Flats in 1883,[2] Our Boarding-house in 1884,[3] and The Comedy of Errors again in 1886.[4]

Toledo saw M. B. Curtis many times, and usually in his Sam'l of Posen. He was rather consistently ignored by the Blade. In New York, he played the minor houses; in Toledo, he usually played at the Wheeler Operahouse. His January, 1881, performance was covered by the Daily Telegraph. The critic said, on January 7:[5]

> M. B. Curtis and his splendid company delighted a large audience at the Operahouse last evening with Sam'l of Posen. The crowded auditorium indicated that something unusually good was expected, and not a look of dissatisfaction was to be seen on the many faces that watched with eager interest the sparkling and sometimes thrilling play. The character delineations rival the best ever seen in this city. Mr. Curtis did not appear to the audience as an actor, but as a real Jew, one of the many who are seen daily in the hotels, on the street, and at the theatre, with that light colored felt hat and checked ulster with the dark suit beneath striped with red. The difficult dialect, Mr. Curtis hits to a nicety and he reproduces, as the play progresses, all the peculiarities of facial expression. In no sense is the character a caricature; and the many virtues of the Israelite are more pronounced, if anything, than his less desirable peculiarities.

The following August,[6] Mr. Curtis returned to Toledo with

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[1] Toledo Blade, May 4, 1882.

[2] Ibid., March 15, 1883. [3] Ibid., May 8, 1884.

[4] Ibid., Nov. 17, 1886.

[5] Ten days later Sam'l of Posen appeared in Ann Arbor (January 17, 1881) (Behringer, op. cit., II, 32).

[6] Toledo Blade, August 19, 1881.

Sam'l of Posen. He played the same drama in September, 1882, in February, 1884, and twice in 1885.[1] The following year Mr. Curtis brought a new play to Toledo--Caught in a Corner. Two years later, in 1888, he returned with Sam'l of Posen.[2] This time he appeared at the People's Theatre.

Because of their importance to the theatre, although they are often obscure in the theatrical scene, the actor-managers and the director-managers are included in this study. The actor-manager was the earlier company manager who took the troupe on tour. Sometimes the actor-manager was the star of the production; sometimes he was a minor actor with managerial ability. Such actor-managers are to be found in T. W. Davy, who first brought Barrett to Toledo; J. H. McVicker, who brought Booth and Charlotte Cushman; Barney Macauley, who began his Toledo career at White's Hall; and E. K. Collier, a manager under Palmer.

Barney Macauley's first duties at Wheeler's came with his management of the company playing repertoire from December 23, 1872, until January 5, 1873. On this occasion Mr. Macauley presented Frou Frou, Extremes, East Lynne, Old Heads and Young Hearts, Caste, Suspicion, Leah, and the old favorite--Lucretia Borgia. The following May, he returned with his company for another week,[3] starring Rachel Johnston

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[1] Toledo Blade, Sept. 8, 1882; Feb. 1, 1884; Jan. 25, 1885; Oct. 23, 1885.

[2] Ibid., Jan. 26, 1888. [3] Ibid., May 19, 1873.

Macauley in Becky Sharp, Lucretia Borgia, Bull in a China Shop, Belle of the Season, and Oliver Twist. Four years later Mr. Macauley returned with his company from Woods Theatre in Cincinnati. They played two performances, presenting Romeo and Juliet and East Lynne.[1] Mr. Macauley brought his company back to Toledo for annual engagements from 1880 until 1883.[2] By 1880, Mr. Macauley had begun to tour with a single play--a character comedy. He played Uncle Dan'l in Toledo in 1880, A Message from Jarvis Station in 1881, and The Jersey Man in 1882. In 1883 he played for two nights; on December 10 he presented Uncle Dan'l, and on December 11, Sir John Falstaff. The Blade critic said, in his review on December 12, 1883, that he disliked

> . . . to say anything unpleasant of good old Barney Macauley. Twenty years ago he was good and had good companies. We have seen him play Iago to Booth's Othello, and Macbeth. He has not the slightest conception of Falstaff.

The editor ended the article with the lamentation that Mr. Macauley had attempted to play Shakespeare with a "Yankee" company.

T. W. Davy, father of Minnie Maddern Fiske, although called "an indifferent manager" by Elaine McDavitt,[3] was the first manager to bring a fairly well-balanced cast to Toledo.

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[1] Toledo Blade, March 21, 1877.

[2] Ibid., Sept. 29, 1880; Dec. 12, 1881; Nov. 20, 1882; Dec. 10, 1883.

[3] McDavitt, op. cit., p. 330.

This troupe, headed by Lawrence Barrett and Louise Hawthorne, toured under his management in Richelieu and Richard III. They played Toledo in March, 1874.[1] Miss Hawthorne reached no heights in the theatre, but gave, along with other members of Davy's company, excellent support to Mr. Barrett.

On April 28, 1873, J. H. McVicker brought his Chicago company to Toledo in support of Edwin Booth.[2] The following November he returned with Charlotte Cushman in Guy Mannering.[3] Miss Cushman's treatment of the old Gypsy displayed great dramatic power, said the Blade, and despite the bad weather, the audiences were large. This was Miss Cushman's only appearance with McVicker's company. Edwin Booth, however, returned with the McVicker company in 1874[4] and again in 1876.[5] Mr. McVicker played minor roles in his own productions. After the 1876 Hamlet, the Blade said that Mr. McVicker's was the finest gravedigger on the American stage. Mr. McVicker, a New York actor, went to Chicago, in 1857, and began his long career as a theatre manager there by building an $85,000 theatre on Madison Street.[6]

E. K. Collier served the theatre efficiently as an

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[1] Toledo Blade, March 27, 1874.

[2] Ibid., April 28, 1873. [3] Ibid., Nov. 24, 1873.

[4] Ibid., Feb. 16, 1874. [5] Ibid., May 10, 1876.

[6] Arthur Hornblow, A History of the Theatre in America from its Beginnings to the Present Time (Philadelphia: Lippincott, 1919), p. 353.

actor and as a manager. He first appeared in Toledo in 1876, playing Julius Caesar in the Barrett-Davenport production of the same name.[1] Four years later, in May, 1880, he returned to Toledo as company manager for Palmer's A Celebrated Case. The Commercial said of this production:

> E. K. Collier's Company produced this very attractive play in a very fine style at the Operahouse last night. The play itself is really one of the best of its class, appealing both to the pathetic and the humorous in the composition of the audience. The different artists in the troupe acquitted themselves in an admirable manner, and the mounting of the piece was unusually fine; the effect was all that could be desired. E. K. Collier played the French soldier, the galley slave.[2]

Mr. Collier served as manager of The Banker's Daughter, which played Toledo in 1881.[3] He was manager of the Lights o' London company which visited Toledo in 1883.[4] Nine months after the first showing, Lights o' London played Toledo again.[5] This time Mr. Collier shared the management with Mr. Sherman Shook. The next year Shook and Collier were co-managers of Stormbeaten,[6] which toured from the Union Square Theatre. Stormbeaten played Toledo on March 15, 1885. The following October 12, A Prisoner for Life, starring J. B. Studeley, played Toledo.[7] This company, sent out from the Union Square

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[1] Toledo Blade, Oct. 25, 1876.

[2] Toledo Commercial, May 8, 1880.

[3] Toledo Blade, Dec. 22, 1881.

[4] Ibid., Jan. 29, 1883. [5] Ibid., Oct. 29, 1883.

[6] Ibid., March 15, 1885. [7] Ibid., Oct. 12, 1885.

Theatre, was also under the Shook and Collier management. A Prisoner for Life returned to Toledo the next January;[1] the following April, The Banker's Daughter came back under Collier's management.[2] All of these productions were booked at Wheeler Operahouse. The following year Edmund Collier played a week of repertoire at People's Theatre; Mr. Collier played the leading roles in Virginius, Metamora, and Jack Cady. People's Theatre also housed The Blue and the Gray under the Shook and Collier management in 1890. Two years later Mr. Collier returned to Toledo. He played Macbeth to Madame Janauschek's Lady Macbeth.[3] This production was booked at Wheeler Operahouse.

After New York was established as the theatrical center of America, and stock companies began to tour from the New York houses, the manager began to gain in importance. Laura Keene and Joseph Jefferson were early managers who toured with a well-balanced cast in a single play, but the first to assume the proportions of a director was Augustin Daly. He did not tour with his companies. He sent them on the road after they had been well rehearsed. With David Belasco, who insisted that the cast be well balanced, the play well rehearsed, and the stage set realistically, the director emerged in full strength. Belasco's career began near the close of the century and reached its height in the

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[1] Toledo Blade, Jan. 8, 1886.

[2] Ibid., April 26, 1886. [3] Ibid., Oct. 3, 1892.

beginning of the twentieth century. Augustin Daly belongs to the nineteenth-century theatre, and was the most powerful figure in the theatre of that day.[1] A. M. Palmer, the Frohman brothers, and David Belasco followed the Daly example in organizing stock companies to play out of their New York theatres.

Companies from the major New York theatres did not always travel under the name of the home theatre. They were often billed on the road under the name of some player, or under the manager's name; if so, they were advertised thus because the manager or player was better known inland than the New York theatre. The Union Square Theatre, the Madison Square Theatre, and Daly's theatres were the best known of the New York houses.

One of the first companies to travel under the name of the home theatre was the Fifth Avenue Company (from Daly's first theatre), which Charles Furbish managed. Furbish's Fifth Avenue Company began to travel in 1873 with Daly's Divorce. This production played in Toledo twice that year.[2] After the second appearance, the Commercial said:

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[1]Glenn Hughes says that Daly was "one of the sternest disciplinarians and he saw to it that every production was perfect in detail" (Hughes, op. cit., p. 339). Coad and Mims, in The American Stage, call Daly "The Autocrat of the Stage" (Oral Sumner Coad and Edwin Mims, Jr., The American Stage, Vol. XIV of The Pageant of America [New Haven: Yale University Press, 1929]).

[2]Toledo Blade, April 21 and Sept. 15, 1873.

> Furbish's Fifth Avenue Company opened last night to an overwhelming house. Every seat was sold by half past seven. The favorite play Divorce was produced, which was excellently done last season; still we must acknowledge we think the cast much stronger this season. In fact, Manager Furbish has the strongest cast that has ever traveled.[1]

Furbish's Company did such excellent work, said the Blade, that it was a pleasure to take a seat, for the spectator could be assured that every part was in excellent hands. This company returned the following year. Furbish ordinarily traveled with George Boniface and Georgia Langly as leads. In 1876,[2] however, in his last Toledo engagement, Frank Evans and Henrietta Irving played the leading roles.

The Fifth Avenue Company of Pique played Toledo in June and December, 1876.[3] Instead of traveling under the manager's name, this company toured under the name of the theatre--Daly's Fifth Avenue Company. Jane Coombs played the leading role in Pique. "The highest tribute that could be given an actress" was tendered Jane Coombs by the Commercial. That tribute was "to state that in so brilliant a company, she was still the bright particular star."[4] The article continued:

> No adverse criticism can be made of the acting of any member of the cast. The supporting troupe is truly a company of thoroughly accomplished artists.

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[1] Toledo Commercial, Sept. 16, 1873.

[2] Toledo Blade, December 12, 1876.

[3] Ibid., June 16 and Dec. 4, 1876.

[4] Toledo Commercial, June 17, 1876.

Daly's 7-20-8 began its road tour under Arthur Rehan. This group was advertised under the two names: "Daly's Company" and "Arthur Rehan's Combination." They played Toledo in February, 1884. This company, said the Commercial, was "one of the best that has appeared in Toledo."[1] It was made up of "a first class corps of artists," and this play, which made Daly's fortune, was one in which "spice, witty repartee, mirth and a high order of humor, combined to present a most thoroughly sparkling entertainment."

A. M. Palmer[2] sent out a series of plays, first from the Union Square Theatre, and later from the Madison Square Theatre. Many rising playwrights came into their own under Palmer. He presented plays by Augustus Thomas, Steele MacKaye, William Gillette. Of the several plays sent to Toledo from the Madison Square Theatre, the Toledo Bee declared May Blossom to be

> . . . the most satisfying and pleasing of anything heretofore given by the Madison Square Company. It

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[1] Toledo Commercial, Feb. 8, 1884.

[2] "When Sherman Shook, a capitalist with no pretensions to dramatic taste, had built his small theatre on the south side of Union Square between Broadway and Fourth Avenue, and his first manager had failed to produce from his raucous entertainment the returns which the investor expected, Shook turned to a young lawyer who happened to be in his internal revenue office, and suggested that he try his hand at the enterprise. Mr. Albert Marshall Palmer, who was thus presented with an unpromising opportunity for which his legal training had in no way fitted him, was endowed with a native ingenuity and sensitiveness of appreciation that enabled him to overcome his original handicap, and take ultimately his place beside Wallack and Daly as an intelligent constructive promoter of drama" (Coad and Mims, op. cit., p. 252).

> is a play of excellent worth. It possesses life and color, interest, and some of the strongest dramatic settings ever seen in any play at the Wheeler; it is worth a dozen Hazel Kirkes, Mrs. Winthrops and Esmeraldas.[1]

David Belasco's theatrical career began in San Francisco. His first position in the New York theatre was that of stage manager at the Madison Square Theatre in 1887. From there he went to the Lyceum Theatre. Toledo saw two productions from Belasco: Hearts of Oak,[2] which he co-authored with James A. Herne, played Toledo for the first time in 1880; The Stranglers of Paris, which played Toledo in 1884,[3] toured under Belasco's name. Belasco was associated with Daniel Frohman at this time, and most of the productions that toured from the Lyceum Theatre traveled under Frohman's name.

Daniel Frohman took over Steele Mackaye's Lyceum Theatre in 1885.[4] Like Belasco, Frohman became director-manager. Also like Belasco, he applied realism to settings, but disregarded realistic writing; he staged the melodrama of the day. In 1883 he sent The Main Line on the road, and this play reached Toledo on October 28. The Toledo Commercial wrote as follows:

> The most thrilling and startling scene was the climax of the third act. In this the lover of the

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[1] Toledo Bee, April 23, 1885. Hazel Kirke, Young Mrs. Winthrop, and Esmeralda were three of the Madison Square Company's most popular plays.

[2] Toledo Blade, Jan. 29, 1880.

[3] Ibid., May 12, 1884.

[4] Hartnoll, op. cit., p. 293.

heroine goes away on the last car of a freight train. This car has a broken brake, and soon after it has left the railway-station to ascend the steep grade of the branch road, the car breaks loose and runs back down the grade. The switch above the station being open, the car will run into the siding and be wrecked. The switch is controlled from a spot near the station in full view of the audience. The girl sees the danger and to save her lover's life, changes the switch to guide the car past the siding. She then turns a second switch to throw the car upon the main line where it will run out on the level and stop unharmed. She has done this, when to her horror, she hears in the offing, directly down the line, a distant wail. It is the whistle of the night express, that in another minute will thunder past the station. The girl must decide between taking hundreds of lives on the express or saving her lover. If you would like to know what the maiden does in this terrible emergency, go and see the play tonight.[1]

Charles Frohman, who sank with the "Lusitania" in 1915, was the most active of the three Frohman brothers (Charles, Daniel, and Gustave) for the twenty-five years in which he served the theatre. His success began with Shenandoah in the 1888/89 season.[2] This play was first given in Toledo at the Wheeler Operahouse, on March 3, 1891. It returned to Toledo the following November. The Blade pronounced it "one of the strongest plays of the season."[3] The Commercial said:

> Shenandoah is a succession of faithful and realistic stage pictures of the Civil War. The dialogue is terse, abrupt, and to the point, and therefore true to life. No time is lost in unnecessary flow of rhetoric, and the piece is entirely devoid of high-flown heroic

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[1] Toledo Commercial, Oct. 29, 1886.

[2] Hartnoll. op. cit., p. 293.

[3] Toledo Blade, Nov. 6, 1891.

> speeches such as are usually found in war dramas. There is no unnaturalness, no straining, in the approach to the climax, and the interest of the auditor is awakened without unnecessary excitement.[1]

Another Frohman company played All the Comforts of Home in Toledo the following December.[2] Men and Women, Jane, and The Junior Partner brought Frohman companies to Toledo in 1892;[3] Gloriana and Men and Women, in 1893.[4] In a column under the title "Amusements," the Toledo Bee of January 11, 1893, said of the 1892/93 season:

> Frohman's companies have taken Toledo by storm this year; six or seven have appeared already, and more are billed. It is said Frohman employs some four hundred actors and actresses in his numerous companies, and has not had a losing venture on the road.

The playwright Bartley Campbell directed his own plays. His The Galley Slave played Toledo in February, 1880.[5] The following February 2, his My Geraldine was produced at Wheeler's. My Geraldine played to large houses, said the Toledo Blade, but

> . . . the production suffers from the company's Irish "brogue" which none of the performers were able to master. The fifth scene is not one of the best; the proposal scene is amusing, but ridiculous and unnatural; it is a burlesque on love-making. The wind-up of the play was satisfactory, and it was done in such

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[1] Toledo Commercial, Nov. 7, 1891.

[2] Ibid., Dec. 10, 1891.

[3] Toledo Bee, Jan. 12, Sept. 26, Dec. 17, 1892.

[4] Ibid., Jan. 10, 11, 1893.

[5] Toledo Blade, Feb. 13, 1880.

> short order that the ill-mannered portion of the audience were unable to get their overcoats and hats on before the curtain dropped.[1]

The Galley Slave returned to Toledo in November of the same year.[2] My Geraldine played Toledo again the next year.[3] The White Slave played the Wheeler the following November 6 and 7, 1883.[4] The large audiences attending this vivid picture of the old South previous to the late war, said the Blade, were thrilled with the play in spite of the mediocre cast. The "Belle Creole" tableau, "where two or three survivors float down the river on a burning spar, while a storm of real water fell from above, is a thrilling spectacle."[5] Campbell's Siberia came to Toledo the following March. It was

> . . . played to the largest audience, and was the best received of any drama this season. Not unlike Campbell's usual plays, it has an evenly balanced ensemble as is seldom seen.[6]

My Partner played Toledo in October, 1884,[7] Siberia in November,[8] and The White Slave the following week.[9] Mr. Campbell's Pasquita played Toledo Christmas Day, 1885.[10] The next month The White Slave returned.[11]

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[1] Toledo Blade, Feb. 19, 1881.

[2] Ibid., Nov. 9, 1881. [3] Ibid., Jan. 20, 1882.

[4] Ibid., Nov. 6, 1883. [5] Ibid., Nov. 7, 1883.

[6] Ibid., March 4, 1884. [7] Ibid., Oct. 23, 1884.

[8] Ibid., Nov. 10, 1884. [9] Ibid., Nov. 18, 1884.

[10] Ibid., Dec. 24, 1885.

[11] Ibid., Jan. 22, 1886. Hartnoll says Campbell had begun with My Partner, with which he made a fortune. This fortune he lost in financing The Galley Slave and The White Slave. He died insane from overwork and worry (Hartnoll, op. cit., p. 112).

There were actresses and actors during the last of the nineteenth century who might have been exploited by the star system, but since they came up in ensemble playing, they were regarded as good leading men and women rather than stars. George Boniface, Samuel Piercy, Rose Coghlan, and Rose Eytinge are typical of these players.

Whether George Boniface owed his success to the Fifth Avenue Company, under the management of Furbish, or whether the Fifth Avenue Theatre owed its success to actors like Boniface, is a moot question. In the year 1873 George Boniface played two engagements in Toledo. He played a one-night stand of Divorce for his first engagement, on April 21.[1] On September 15 he returned and played for four evenings. He appeared in Divorce,[2] David Garrick, and Alixe on this occasion. A year later Mr. Boniface returned in Divorce.[3] The next year, on October 6, 1875, he returned for three performances of The Two Orphans and David Garrick.[4] Five years later, Mr. Boniface returned to Toledo with the C. L. Graves Combination.[5] He appeared in The Soldier's Trust and The Queen's Evidence. Four years later, in April, 1884, Mr. Boniface played Toledo once again, this time appearing with James O'Neill in Monte Cristo.[6]

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[1] Toledo Blade, April 21, 1873.

[2] Ibid., Sept. 15, 1873. [3] Ibid., Sept. 15, 1874.

[4] Ibid., Oct. 6, 1875. [5] Ibid., April 20, 1880.

[6] Ibid., April 14, 1884.

When Edwin Booth played New Orleans in 1887, says his latest biographer, Eleanor Ruggles, he found his hotel room

> . . . jammed with camellias of red white and pink. Maidenhair ferns were pinned up and down the lace curtains, and a pillow of violets said "Booth" and "Welcome." Two black-bordered cards showed all this was from the mother and sister of a young actor, Samuel Piercy, who had been Booth's leading man in Boston a few seasons earlier during a smallpox scare. Booth and Edwina had been innoculated, but Piercy caught smallpox and died.[1]

Toledo had first seen young Piercy with the McKee Rankin Combination on January 21, 1876. The Blade said that "in The Two Orphans, a play of the modern French school, Mr. Rankin was fairly good. Mr. Piercy was very good."[2] Five years later, in 1881, Samuel Piercy was managing his own company, Piercy's Combination, and playing The Legion of Honor, which the Blade said was "one of the strongest plays on the stage."[3] Samuel Piercy, Lewis Morrison, and Annie Graham were pronounced "three artists." Both the Blade and the Commercial spoke of the large crowd which attended in spite of the disagreeable weather and the horrible state of the streets. Both papers commented on the excitement of the duel scene between Piercy and Morrison. This production played Toledo a second time the following April 29.[4]

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[1]Ruggles, op. cit., p. 330.

[2]Toledo Blade, Jan. 22, 1876. The Two Orphans was produced in Ann Arbor two days before (Behringer, op. cit., II, 14).

[3]Toledo Blade, Feb. 7, 1881.

[4]Ibid., April 30, 1881. The Legion of Honor played Ann Arbor on April 28, 1881 (Behringer, op. cit., II, 33).

Rose Coghlan first appeared in Toledo in Peg Woffington, which was one of her gayest roles; this was on December 17, 1890.[1] The English-born actress came from a prominent Irish family.[2] She made her debut as a witch in Macbeth, in Greenwich, Scotland. Her first London engagement was in Nicholas Nickleby, after which she was engaged to play with Adelaide Neilson. Miss Coghlan came to America in The Woman in White with E. A. Sothern in 1871. In 1877 she became a member of Wallack's Company. Later, she played with the Union Square Company. She appeared as the Player Queen in the Wallack's Testimonial Hamlet on May 21, 1888. Hutton says this production had the strongest cast of Hamlet, in all its parts, ever presented in America.[3] Sobel calls Miss Coghlan "one of the best Lady Teazles ever seen on the stage."[4] Hartnoll says her fine voice, distinguished presence, and technical ability kept her in demand.[5] There is no record of her playing Toledo prior to her presentation of Peg Woffington in 1890. She returned the following year, in October, and played in Dorothy's Dilemma[6] at Wheeler's; the

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[1]Toledo Blade, Dec. 17, 1890. Peg Woffington played Ann Arbor December 13, 1890 (Behringer, op. cit., II, 101).

[2]Lewis C. Strang, Famous Actresses (New York: Harpers, 1891), p. 261.

[3]Hutton, op. cit., p. 329.

[4]Sobel, op. cit., p. 154.

[5]Hartnoll, op. cit., p. 137.

[6]Dorothy's Dilemma played Ann Arbor October 19, 1891 (Behringer, op. cit., II, 107).

Commercial said:

> Artists of her calibre are too seldom seen in this city, and theatrical entertainments such as that given at Wheeler's last evening are rarities. The plot was clear and well defined and the comedy of such a light and breezy nature, it was sure to please. Miss Coghlan has heretofore been seen in pieces of heavier nature, but the change does not detract from her work. She is at no time exaggerated, nor does she ever pass the bounds of light comedy.[1]

The same performance was pronounced unsatisfactory by the Blade;[2] the "hoydenish" Miss Coghlan was not to the critic's liking.

Rose Eytinge first played Toledo on October 30 and 31, 1876, when she appeared in Rose Michel and Geneva Cross. A short-lived Toledo paper named The Northern Ohio Democrat said:

> Rose Eytinge appeared in the popular melodramas Rose Michel and Geneva Cross. Her acting was all that her fame promised. It is a pity, however, that an actress of her ability should depend upon the flimsy fabric of the French sensational drama as a support of her leading character. It is a reflection upon people of refined intelligence who would heartily sustain what is more essentially legitimate.[3]

The Toledo Commercial, also, covered Miss Eytinge's performances. Of Rose Michel, the Commercial said:

> The piece is, itself, a rather sensational production full of startling incidents and abounding in the opportunity for impassioned acting. But there is purity and nobility in the conception of the leading character, and a person of pathos in at least one

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[1] Toledo Commercial, Oct. 13, 1891.

[2] Toledo Blade, Oct. 13, 1891.

[3] Northern Ohio Democrat, Oct. 31, 1876.

> other, which raises Rose Michel above the average drama of the day. Miss Eytinge deserves all the praises that have been showered upon her. . . . She kept her audience in a state of wrapt [sic] attention. At times, the general admiration showed utterance in bursts of warm applause. She has a handsome face, a striking presence, and a marvelously rich and well modulated voice, and to crown all, she has the happy faculty of losing her own identity in the part she plays.[1]

After Geneva Cross, the Commercial ran the following: "Miss Eytinge sustained another success last night, in her rendition of Gabrielle Le Brun in Geneva Cross."[2]

Rose Eytinge began to appear with the Cyril Searle Combination in 1881, and came to Toledo under the Searle management. She appeared in Led Astray on January 3, 1881, and Rose Michel the following evening. After her January 3 appearance, the Blade said: "Miss Eytinge is the best actress on the American stage. Mr. Searle is a finished actor of more than common ability."[3] Miss Eytinge returned in August of the same year with Frank Roberts. They appeared in Felice.[4] On this occasion, the Northern Ohio Democrat said:

> It is a long time since the theatre goers of this city have had an opportunity to enjoy such a rich treat as was presented by manager Whitney's company of stars in the new and beautiful drama of

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[1] Toledo Commercial, Oct. 31, 1876.

[2] Ibid., Nov. 1, 1876.

[3] Toledo Blade, Jan. 4, 1881. Rose Michel played Ann Arbor January 10, 1881 (Behringer, op. cit., II, 32).

[4] Toledo Blade, Aug. 15, 1881.

> Felice. The piece abounds in all that is good and attractive. Manager Whitney is to be complimented on securing the services of so able a troupe of artists.[1]

Three years later, in 1884, Miss Eytinge returned to Toledo. She appeared with Cyril Searle again. They played Leah.[2]

The comedy which featured the character Humpty Dumpty, and which was commonly referred to as a Humpty Dumpty show, belongs to the nineteenth-century American theatre, just as Hans Wurst belongs to eighteenth-century German theatre. There were several Humpty Dumpty shows which played Toledo: Miaco's, Jay Rial's, Tony Danier's, and Nick Roberts'; but George Fox's was the Humpty Dumpty supreme. An advertisement in the August 9, 1874, Toledo Commercial announced the coming of George Fox, "the original Humpty Dumpty,"

> . . . whose success has never been equalled in the annals of the American Theatre. The throngs of people nightly assembled for the past years, attested by their lavish applause and hearty laughter the undiminished popularity of THE AMERICAN GRIMALDI, surrounded by his own company with his own brother, the famous pantaloon C. K. Fox, he will appear in the trick pantomime Humpty Dumpty at Home.

The Humpty Dumpty show was the last stand of pantomime, the descendant of the commedia dell' arte. The name was taken from the leading character, a clown. Most of the show was pantomime, and Humpty Dumpty was rescued from the predicaments into which he blundered by his faithful friend, the skinny Pantaloon. There was usually a policeman who pursued Humpty Dumpty, a Harlequin, and a Columbine.

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[1] Northern Ohio Democrat, Aug. 16, 1881.

[2] Toledo Blade, Sept. 29, 1884.

Humpty Dumpty as played by George Fox was a real character.[1] Fox's popularity gave an extra boost to the Humpty Dumpty show that carried it through a few more years. Fox played in Toledo in 1873, 1874, and twice in 1875.[2] He died in 1877.

Jay Rial played Humpty Dumpty in the 1880's, as did Nick Roberts, Tony Danier, and James Adams. When Rial's show was produced in Toledo in 1881, the Blade commented that

> . . . one of the best features of Humpty Dumpty was the terrible railroad scene where Humpty Dumpty was rescued from destruction by Pantaloon; the next moment the train rolls over the exact spot where Humpty Dumpty had been lying in a state of intoxication.[3]

The pantomime deteriorated in the 1880's, and Humpty Dumpty became just a clown. In October, 1886, on the occasion of Danier's Humpty Dumpty show, this item was printed in the Blade:

> If there is any excuse for the existence of the Humpty Dumpty pantomime it is that it may introduce specialty acts that were in the olden time features of the Vaudeville shows.[4]

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[1]Hutton says that in the heyday of the funny men George Fox was one of the really funny men on the American stage. He was excellent in the travesties of Hamlet, Richard III, and Macbeth, but he was remembered as the clown in Humpty Dumpty. Bottom was his most finished character, Hamlet his most amusing, and Humpty Dumpty his most successful (Hutton, op. cit., pp. 182-88).

[2]Toledo Blade, Aug.11, 1873; Oct. 4, 1874; Sept. 17, 1875; and Dec. 15, 1875.

[3]Ibid., Feb. 16, 1881. Jay Rial's Humpty Dumpty played Ann Arbor February 14, 1881 (Behringer, op. cit., II, 32).

[4]Toledo Blade, Oct. 10, 1886. Danier's Humpty Dumpty appeared in Ann Arbor October 7 (Behringer, op. cit., II, 68).

The frontier drama was still popular in the nineteenth-century theatre, for the frontier drama featured the true native American hero. Buffalo Bill starred in Scouts of the Plains, May Cody, and Red Deviltry; Frank Mayo played Davy Crockett and Nordeck. Texas Jack also appeared with Buffalo Bill, but he was always of secondary importance.[1]

W. F. Cody, better known as Buffalo Bill, appeared in Toledo almost annually from 1872 until 1883.[2] He was born in Iowa,[3] and after serving as a pony express rider and a Civil War scout, he turned to the stage, playing western dramas written especially for him. He played Scouts of the Plains and Red Deviltry from his first appearance, in 1872,[4] until 1877. In that year he appeared without Texas Jack in May Cody, a play "filled with improbable situations."[5] Four years later, in 1881, he played Ho-Nu-Kaw, which was an Indian play.[6] His last appearance at Wheeler's was in 1883,[7] after which he staged his semi-circus, The Wild West Show, which he even took to Europe.

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[1]Texas Jack (J. B. Omohondro) married Mme Malachi, who appeared in Buffalo Bill's Scouts of the Plains.

[2]Toledo Blade, April 24, 1872; Nov. 18, 1873; March 17, 1876; Oct. 20, 1879; Oct. 19, 1880; Dec. 1, 1881 (Buffalo Bill played Ann Arbor on May 31, 1872, and March 26, 1874 (Behringer, op. cit., II, 10, 12).

[3]Sobel, op. cit., p. 154.

[4]Toledo Blade, April 24, 1872.

[5]Ibid., Dec. 25, 1877.

[6]Ibid., Dec. 1, 1881. [7]Ibid., Oct. 2, 1883.

Laurence Hutton says--and it has apparently gone undisputed--that Frank Mayo first played Davy Crockett in Rochester, New York, in November, 1873.[1] He then went to Niblo's Gardens in New York City on March 9, 1874. However, he had starred in this same drama in Toledo, ten months earlier than the former date, with "a New Orleans company."[2] The Blade critic said, on that occasion, that Mayo's character was "fresh and natural."[3] The second night's production of Streets of New York, in which Mayo played Badger, was "not worthy of mention."[4] Although this was the only time the Blade reviewed a Mayo production, Mr. Mayo returned with Davy Crockett almost annually through 1884.[5] The Toledo Commercial said of Mayo's second appearance in 1875:

> Mayo's impersonation of the backwoods hero is natural and pathetic. His fine presence, grace of gesture, and admirable make-up do much for the part.[6]

The Commercial was still faithful to Mr. Mayo in 1891. After his appearance in a new play, Nordeck, the paper said:

> Evidently the appearance of an actor of the ability of Frank Mayo does not arouse as much interest as

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[1] Hutton, op. cit., p. 32.

[2] Toledo Blade, Jan. 8, 1873.

[3] Ibid., Jan. 9, 1873.

[4] Ibid., Jan. 10, 1873.

[5] Ibid., Dec. 6, 1875; Feb. 3, 1876; March 27, 1877; May 1, 1879; April 14, 1882; March 24, 1884. Davy Crockett played Ann Arbor on May 8, 1879 and November 30, 1880 (Behringer, op. cit., II, 23, 31).

[6] Toledo Commercial, Dec. 7, 1875.

> the performance of an ordinary burlesque show. Mr. Mayo has lost none of his oldtime dramatic fire. As a romantic actor it is doubtful if he has a peer in the country today. The company is, on the whole, good. Edwin Mayo, who has been seen in his father's old play Davy Crockett, is an earnest and intelligent actor and one who will one day rank as high a position on the stage as does Frank Mayo.[1]

Five players who were of interest to Toledo critics, although their dramatic careers were short-lived, were the prize-fighter John L. Sullivan, for whom Duncan Harrison wrote Honest Hearts and Willing Hands; the elocutionist Mrs. Macready, who appeared as Shylock; the lecturer Anna Dickenson, who played Hamlet and Claude Melnotte, and then wrote Ann Boleyn for herself; the minister George Miln, who appeared as Damon; and the Ann Arbor actor, newspaperman, and politician, John Burleigh.

On January 15, 1872, the J. H. Taylor Company presented one of the most bizarre productions of The Merchant of Venice ever known; Mrs. Macready, an elocutionist, played Shylock. According to the January 16 edition of the Blade:

> Mrs. Macready did not meet the expectations of the audience. She has entered a field already occupied by Booth, Forrest, and Kean; and the public has created from the acting of these, a standard which she is unable to reach. The long nervous step with which she rushes across the stage is not in the character of an old and feeble Jew. Perhaps Mrs. Macready would do quite as well to find roles with a sex the same as her own.[2]

Anna Dickenson made her first appearance at Wheeler's

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[1] Toledo Commercial, Jan. 4, 1891.

[2] Toledo Blade, Jan. 16, 1872.

in 1880.[1] She had appeared at White's Hall as a lecturer; now she was invading the drama. She played the title role in Queen Zenobia on her first appearance in 1880.[2] Two years later she played Claude Melnotte in The Lady of Lyons and the title role in Hamlet.[3] The following year, 1883, she appeared in her own play, Ann Boleyn, a "wonderful play!" according to the Blade,

> . . . one of the finest plays ever put on in Toledo, but there was absolutely no scenery for the magnificent situations. The audience was held to the end, spell-bound. Miss Dickenson was intense and powerful. There was no straining after unnatural effects, no ranting through the tragic scenes that closed her career, but the vivid representation of a grand queen, who was yet every inch a true woman. The play is a great one and will live long after Miss Dickenson is dust. It is not often that an author can act, or an actor can write; Miss Dickenson does both.[4]

On August 11, 1884, George C. Miln, whom Odell calls "that clerical error turned actor,"[5] appeared with W. H. Power in Damon and Pythias. Mr. Miln's career was as short as the Blade suggested it should be. This is the only season he is recorded as playing in either New York or Toledo.[6]

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[1] Toledo Blade, April 30, 1880. On April 20, 1880, Anna Dickenson played Aurelian in Ann Arbor (Behringer, op. cit., II, 29).

[2] Toledo Blade, April 30, 1880.

[3] Ibid., May 24, 1882. [4] Ibid., Oct. 8, 1883.

[5] Odell, op. cit., XIII, 369.

[6] In 1885, Miln appeared at the Grand Operahouse in Brooklyn. Of this Odell says: "This gentleman's approach to the stage from the pulpit caused in those far-off 80's, considerable discussion. He was a good elocutionist, but not a very good actor" (Odell, op. cit., XIII, 570).

> Miln is a minister who left church to act. His method is that of Forrest in the very early days, before he knew how to act. He rants, raves, cavorts, and foams at the mouth, and froths and does all sorts of things to counterfeit a passion. When he imitates the other actors, he is weak; and when he attempts to be original, he is absurd. He should go back to church, but Mr. Miln will likely go on till he has no more trunks to pawn; then he will curse the world for its lack of appreciation. That is what is going to happen to Mr. Miln. Mr. Power made an excellent and acceptable Pythias. . . . The bold soldiers of Syracuse were costumed like Cossacks, and a Syracusian Senator startled the audience by appearing in blonde mutton-chop whiskers. It may also be mentioned that the stalwart soldiers, guards, etc., were uniformly and painfully thin-legged.[1]

John Burleigh, whom Odell calls a star of no luminosity,[2] was an actor from nearby Ann Arbor, Michigan. Mr. Burleigh played the Wheeler Operahouse in Toledo on two occasions. On November 19, 1885, the Blade announced his appearance with the Sterling Dramatic Company and volunteered the information that Mr. Burleigh wore "perforated buckskin underwear to prevent his catching pneumonia."[3] On this occasion, Mr. Burleigh appeared in The Bohemians. When he returned to Toledo on March 23, 1887, to play Clio, the Blade disclosed that John Burleigh had once owned a newspaper in Ann Arbor, and had served his state as representative to the legislature.[4]

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[1] Toledo Blade, Aug. 12, 1884.

[2] Odell, op. cit., XIII, 436.

[3] Toledo Blade, Nov. 19, 1885.

[4] Ibid., March 23, 1887. John Burleigh edited the Ann Arbor Democrat. According to Behringer, he made his theatrical debut in 1881, and began with bookings in Michigan. He played Othello in Venetian garments and a gray

John L. Sullivan's popularity as a fighter was seized upon by theatrical agents and managers, and the year 1891 saw Mr. Sullivan as the star of a legitimate drama called Honest Hearts and Willing Hands. The Toledo Blade stated that

> . . . every available inch of space was filled for John L. Sullivan. . . . He received numerous curtain calls, but he was a disappointment in the title role. Although he is a success as a pugilist, he is a dire failure as an actor. His stage appearance is anything but graceful, his articulation is bad, and his inflection the opposite to the requirement of the lines.[1]

The Commercial was more flattering. The review in that paper began with the statement,"How the people cheered when the famous fighter and Champion of the World, John L. Sullivan, appeared on the stage in the habiliments of a blacksmith in Duncan Harrison's play Honest Hearts and Willing Hands," and continued:

> . . . There are worse actors than he, although John L. will never astonish anybody as an actor. He evinced interest in his work and spoke the very few lines he had intelligently and earnestly. When the time arrived for the fight, where John as James Daly beats the villain and his hired thug, Sullivan's attitude and bearing changed in a remarkable manner. Once with the gloves on, he was no longer stiff and constrained in his actions. . . . As a literary production the play is a failure and could not begin to make a go if Sullivan were not in the cast. There are two or three clever people; Charles M. Collins, Duncan Harrison, Teddy Hunter, and Martha O'Neill.[2]

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wig (Behringer, op. cit., I, 118-20). Mr. Burleigh appeared in The Bohemian in Ann Arbor November 24, 1885 (Ibid., II, 63).

[1]Toledo Blade, Jan. 8, 1891.

[2]Toledo Commercial, Jan. 8, 1891.

Mr. Sullivan was seen once more in Toledo; in the year 1893 he appeared at Wheeler's Operahouse in The Gentleman from Boston.[1] The press was silent concerning this production.

Manager Brady, in the 1880's, began to be a little lax in the shows which he booked for Toledo, and was careless about keeping his building and stage accoutrements clean and in good repair. In August, 1883, Editor Locke complained that the summer season opened with "the trashiest kind of trash,"[2] and on the following October 8, he bemoaned the fact that there was "absolutely no scenery for the magnificent situations" of Anna Dickenson's Ann Boleyn.[3] In 1885, Robinson Locke took over editorship of the Blade and announced immediately that Toledo was getting "ten cent style" amusement.[4] He reviewed only the best productions--Modjeska, Davenport, the Jefferson Combination. The Modjeska production, however, was "marred by the worn out, dirty scenery which Toledo audiences are forced forever to gaze upon." In the fall of 1891, Mr. Locke stated that Mr. Brady, local manager for Mr. Whitney, "laid himself open to criticism" for booking Russell's Comedians, "twelve people calling themselves comedians. They were not."[5] The comedy She Couldn't Marry Three, which played the following spring, he said,

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[1] Toledo Bee, May 21, 1893.

[2] Toledo Blade, Aug. 28, 1883.

[3] Ibid., Oct. 7, 1883. [4] Ibid., Jan. 17, 1885.

[5] Ibid., Oct. 13, 1891.

"had no excuse for being."[1] Mr. Locke continued to complain bitterly of the Wheeler's dramatic offerings until December 10, 1892. In an article of that date, he stated that Toledo was in the deplorable state of having a one-man syndicate: Mr. Brady managed both theatres; both were controlled by Mr. Whitney. The shows booked, consequently, were cheap, dirty, and "not fit for family use." After this, all advertisements disappeared from the Blade, and all references to the theatre. Theatrical advertising was now printed in the Bee, and about once a week this paper ran a short column called "Amusements," or "Theatre," or sometimes "Entertainment." The articles in this column were in the form of "blurbs" or "puffs" concerning coming attractions. By 1892, the Bee had joined the Blade in criticizing the Wheeler productions.[2]

After Charles Frohman's production of Jane in September, 1892, the Bee ran this item in the "Amusement" column: "The only thing to mar the production was the miserable stage setting, one of the oldest and dingiest of Wheeler's stock scenes being used."[3] When Daniel Frohman's company presented The Gray Mare, the Bee complained of the poor house:

> Perhaps this is one of the reasons why Manager Brady is discouraged in bringing great attractions here. This week offers first class attractions, and

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[1] Toledo Blade, April 6, 1892.

[2] Toledo Bee, Nov. 25, 1892.

[3] Ibid., Sept. 27, 1892.

> if business is not good the management will be justified in bringing Uncle Tom's Cabin or Jack's Creoles, for the rest of the season.[1]

The Commercial editor had already added his voice to the complaints. Two years previously the Commercial said:

> Toledo is being favored with antiques this season. Last week we had Evangeline, and now comes the ancient but honored Uncle Tom's Cabin.[2]

Manager Brady seemed to be having other troubles, also. On January 27, 1893, an article appeared in the Bee under the caption: "S. W. BRADY SUED BY OWNER OF THE SILVER SPUR--It Is Claimed That Royalty Has Not Been Paid For A Year." The article said, in part:

> Richard A. Benton sued Samuel W. Brady in common pleas court today to recover $750.00. The plaintiff claims, in his petition, that on February 1, 1888, he sold exclusive rights to the drama The Silver Spur to Samuel Brady in all the cities of the United States, for three years beginning August 1, 1888, and ending August 1, 1891. Further, that the defendant agreed to pay twenty five dollars per week and that he would not produce the play less than thirty weeks per year. The plaintiff claims that the defendant failed to comply with the contract for the last year, and that there is due him $750.00.

The case was, according to court records, postponed and settled out of court in August, 1894.[3]

There was considerable building going on in Toledo in the early nineties. Colonel S. C. Reynolds owned some choice lots in the business section upon which he was encouraged to build a new theatre, for the Wheeler Operahouse

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[1] Toledo Bee, Jan. 16, 1893.

[2] Toledo Commercial, Oct. 20, 1891.

[3] Common Pleas Court, Lucas County, Aug. 4, 1894.

was now outdated and dilapidated; no one seemed interested in renovating it. On January 30, 1893, the Bee said:

> It is generally hoped that the much talked of new theatre project in Toledo will culminate in something tangible in the near future. If there is anything this city needs it is a first class playhouse. Think of it! A city with nearly ninety thousand inhabitants and a ramshackle, antediluvian, moss-backed firetrap of an operahouse! No reflection is cast on People's. It is a pretty theatre, well-conducted, and does nicely for a popular house. It isn't healthy in a city the size of Toledo to allow one management to control all the theatrical enterprises. Competition is the life of trade, and just so is it the life of the theatre. If there were two separate managements here, each would endeavor to outdo the other in the matter of presenting first class attractions. As it is now, Toledo gets what one manager sees fit to give it. Such a condition of affairs would kill any show city as a show town.[1]

On February 24, 1893, the Bee again voiced dissatisfaction at the state of affirs at Wheeler's:

> The Bee's dramatic critic does not rail against the members of the Wheeler Operahouse orchestra as individuals, but as an orchestra. In the first place the orchestra is too small, and in the second, they tackle music too heavy for six lone musicians, however good those musicians may be as soloists. The Wheeler Operahouse should drop heavy and classical music, and play light stuff, and get a trap drummer and have some sleigh bells, some imitation clog dancing, and pop goes the weasel. That's what takes when you can't perform Beethoven's Moonlight Sonata.[2]

Manager Brady was not forced to do anything about the condition of Wheeler Operahouse, for on "Saint Patrick's Day in the very early morning, a mysteriously rapid and intensely fierce fire swept the old theatre out of existence."[3]

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[1] Toledo Bee, Jan. 30, 1893.

[2] Ibid.. Feb. 24, 1893.

[3] Toledo Blade, March 18, 1893.

The flames which destroyed Wheeler Operahouse were first noticed through the second-story windows by people in the front portion of the Union Hotel, just across the street, and by "roysters singing Irish songs in Bolan's saloon." At 1:00 A.M., Mr. Bolan turned in the alarm, but in the seven minutes before the arrival of the fire department, the fire had made such headway that the building was doomed. It was believed to have started below the stage and thus gained a stronghold on the woodwork and scenery. In a few minutes the flames were leaping through the mansard roof. For a while it looked as if the walls might remain standing, but instead of being walls of solid stone, as was commonly believed, they proved to be, after the woodwork had burned away, mere brick walls with stone veneer which soon collapsed. The spread eagle atop the building and over the entrance was set on stanchions attached to the wall, and they held for a long time. It fell when the walls crumbled.

On Saint Patrick's Day in the year 1910, the Blade printed this article:

> Seventeen years ago today the old Wheeler Operahouse burned to the ground. It was one o'clock in the morning of Saint Patrick's Day, 1893, that flames were discovered issuing from the second story of the building. Wheeler Operahouse was THE theatre in Toledo a generation ago. All the stars played there. The house was opened in 1871 and was in existence twenty-two years. George Thatcher's Tuxedos were the last attraction to play the house. They gave a performance the night of March 16, and had just taken their costumes and scenery out of the building when the fire was discovered. The loss on the building and contents was $150,000 of which the Wheeler estate lost $80,000; the Gilbert Shoe Company $35,000; Peter Sattler, the

harness maker had damage to the extent of $12,000; while Sam Brady, the lessee, suffered a loss of but $2500 in scenery and properties.[1]

The day following the fire, the Bee printed an interview of Sam Brady by one of the reporters, which ran as follows:

"Will a new operahouse be erected, Mr. Brady?"
"Yes."
"Will you be interested in it?"
"Perhaps. I will see my partners this week and we will decide what we will do."
"What will you do with the attractions already booked?"
"Some of the best, like Joseph Jefferson, we will probably make arrangements for their appearance at People's Theatre."
"How much have you lost personally, Mr. Brady?"
"Two years of our five year lease have expired and during that time we have expended about $2500 for various purposes, so our loss will amount to about that sum."[2]

The same paper carried a very interesting listing of the twenty different insurance companies with which Wheeler's Operahouse was insured:

The Companies With Which The Operahouse Was Insured
The insurance on the Wheeler Operahouse amounts to $38,000.00, as follows:

Phoenix, Hartford	$2500
Royal	7500
Orient	2000
Dayton	2500
Niagara	2000
Springfield	1500
Capital	1500
Milwaukee Mechanics	1000
Buffalo German	1000
Connecticut	1000
German Freeport	1000
Fire Association	2500
New Hampshire	1000

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[1] Toledo Blade, March 17, 1910.

[2] Toledo Bee, March 18, 1893.

British American	$1000
North British and Mercantile	1500
Germania	2500
St. Paul	1500
Baylston	1500
B & F London & S	1500
North American	1500
Total	$38,000

The insurance was placed on the building through Charles M. Armstrong.

On March 17, 1893, the Bee printed another article of interest to Toledo theatre-goers, under the caption "A NEW THEATRE WILL BE ERECTED IN TOLEDO." This article stated:

> Colonel S. C. Reynolds has the project in hand and is securing plans and looking up points, and the new building will be first class. The next season will be opened in a new operahouse. Colonel S. C. Reynolds will erect a special block on the corner of Jefferson and Superior streets expressly for a hotel and operahouse.

It was almost two years later, on December 25, 1895, that the Valentine Theatre was opened.

Summary

The Wheeler Operahouse, with a stage large enough to accommodate the big casts and heavy scenery demanded by the melodrama, was built in 1871 by Jeffery Wheeler. Going under the management of C. J. Whitney, the Wheeler was added to the Whitney chain of Midwestern theatres. The drama offered during the twenty-two years of the Wheeler's operation in Toledo ranged from Shakespeare and the standard romantic dramas, through contemporary well-made plays, melodramas, and native comedies, to burlesque.

Edwin Booth, Adelaide Neilson, Fanny Davenport, John McCullough, and Julia Marlowe presented Shakespeare. Hamlet

was produced more often than any other of Shakespeare's plays, although The Merchant of Venice, Richard III, Othello, Romeo and Juliet, Twelfth Night, Henry VIII, Much Ado About Nothing, The Taming of the Shrew, Cymbeline, and Julius Caesar were also seen. James O'Neill, Robert Mantell, and the Kendals presented contemporary romantic drama--Mr. O'Neill appearing in Monte Cristo, Mr. Mantell first in Sardou's Fedora with Fanny Davenport and then in Hamlet and The Corsican Brothers, and the English Kendals in their best known vehicles, The Ironmaster and The Scrap of Paper.

European actors on American tour played the Wheeler. Janauschek, Modjeska, Ristori, and Alexander Salvini played in English with American casts. Tomasso Salvini and an Italian cast played Hamlet in Italian, Sarah Bernhardt and a French cast played Camille in French, and Magda Irschick and a German cast played Medea in German.

The comedies featuring character types were popular in this period. Joseph Jefferson's Rip Van Winkle held first place among the Dutch characters, and Mr. Jefferson was the most popular of all character actors. The W. J. Florences, who played German, Irish, and Yankee characters, and Joseph Emmett, who played the German Fritz, were next in favor. Denman Thompson as Josiah Whitcomb, John Owen in Solon Shingle, and Sol Smith Russell in The Poor Relation created the best Yankee characters. Neill Burgess in The Widow Bedott, and George Monroe in the "Aunt Bridget" plays were the best of the female impersonators.

Toward the beginning of the Operahouse era, the combination company rose under the New York theatre managers. The actor-managers--like Barney Macauley, J. H. McVicker, T. W. Davy, and E. K. Collier--gave way to such director-managers as Augustin Daly, A. H. Palmer, and Charles and Daniel Frohman, who sent out combination companies from their theatres to tour with the New York successes. Stars were no longer produced under such management, but strong leading men and women like George Boniface, Samuel Piercy, Rose Coghlan, and Rose Eytinge. They featured in such plays as Hazel Kirke, Young Mrs. Winthrop, The Galley Slave, Diplomacy, and Shenandoah.

The frontier drama, with its buckskin hero, was still played. Toledo saw Buffalo Bill in Scouts of the Plains and Frank Mayo in Davy Crockett.

Wheeler's Operahouse was neglected by owner and manager until it became a source of great annoyance to the Blade editor, who complained bitterly of the lack of scenery and the need of repair on the twenty-year-old building. He also criticized the "cheap, dirty" productions which were being booked at Wheeler's toward the end of the eighties. A movement was begun by prominent Toledo citizens to build a new theatre; this was done in 1895. Before this, however, on March 17, 1893, the Wheeler Operahouse burned to the ground.

CHAPTER VI

THE MINOR HOUSES (1875-1893)

The minor playhouses which sprang up during the Wheeler Operahouse period resulted from the need for a cheaper theatre in which second-class entertainment could play, and a desire for cheaper entertainment on the part of theatre-goers. Two such playhouses are recorded in the local papers: the Gem and the Adelphi. Both were in operation in 1875, as was also the Wonderland, a museum.[1] No drama appeared at the Wonderland.

The Gem Theatre was located on Cherry Street, just off Summit, the main street in Toledo in the nineteenth century.[2] It was open only on Monday and Tuesday evenings. There is a record of one actor appearing at the Gem: on April 18, 1875, Paul G. Smith appeared in the title role of Fanchon. The Blade said: "Paul Smith is a young man who takes the Maggie Mitchell role. The Gem was completely filled last night."[3] Mr. Smith appeared on Monday and

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[1]The Blade quoted Colonel Wiggins, "who had charge of the freaks," as calling the Wonderland "one of the best show shops in the country." (Toledo Blade, Aug. 24, 1875).

[2]Revett, op. cit., p. 152.

[3]Toledo Blade, April 20, 1875.

Tuesday evenings of the following week in the title role of Deborah. The four appearances of Mr. Smith are the only dramatic productions recorded as playing at the Gem.

The Adelphi was erected on the east side of Summit, near Cherry Street, by R. J. Lent.[1] For the first four years the Adelphi was devoted entirely to variety bills. On March 30, 1876, Charles White took over management of the Adelphi, and continued to book specialty acts and some minstrels. Four years later, in 1880, advertisements began to appear in the Blade of dramatic productions at the Adelphi.

Little information is available concerning the plays or players of the five dramatic productions recorded as playing at the Adelphi: Addie Rogers[2] in That Boy of Dan'l's the week of October 4, 1880, and The French Spy the week of October 11; G. M. Foreman in The Hermit the week of October 18; Henry Belmer[3] in Our Bijah the week of November 25; and Yankee Robinson in F.F.V.'s the week of December 1. No drama appeared at the Adelphi after the first week in December, 1880; however, the theatre continued to operate as a

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[1]Revett, op. cit., p. 152.

[2]Odell records Addie Rogers as playing That Boy of Dan'l's at the Volksgarten Theatre, New York, the week of May 31, 1880 (Odell, op. cit., XI, 12).

[3]Odell records two appearances of Henry Belmer in the New York theatres. He appeared in his own melodrama To the End of the World at Volksgarten Theatre on May 31, 1882, and at the National Theatre in the Bowery on March 21, 1882 (Odell, op. cit., XI, 545, 553).

variety house until 1884, when it was sold and made into stores.[1]

More information is available on People's Theatre than on the other minor theatres; this building was once White's Hall, which had been turned into a museum and operated as such by Brady and Garwood. In 1885, this old hall was remodeled and renamed "The People's Theatre," and it served for nine years as a second-rate show house. The stage of White's Hall must have been enlarged considerably before it reopened as People's Theatre, for the most spectacular melodramas were staged there--plays like The Long Strike, with its cast of twenty-three, and One of the Bravest, with its devastating fire. The latter held, said the Blade, "one of the most realistic fire scenes on any stage, introducing two beautifully trained horses and a silver-plated fire engine."[2]

Admission prices to People's Theatre remained the same as had been charged when it operated as a museum: ten cents and twenty cents. The theatre opened formally on February 16, 1885, with The Two Orphans. This was not the Kate Claxton production; it was a company traveling under the name "Arne Walker Dramatic Company," and the players themselves were unknowns. The Bee reviewed the opening:

> The crowd at the opening of People's Theatre indicated better than anything else could have done, the

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[1]Revett, op. cit., p. 152.

[2]Toledo Blade, Feb. 27, 1887.

> appreciation which is felt by the people of Toledo of Messrs. Brady and Garwood's efforts to furnish the city with first class entertainment at popular prices. The old theatre has been renovated, refurnished, and the auditorium is hardly recognizable, much taste being shown in embellishments. Many of the best people in Toledo were present, and it is to the interest of the managers to maintain a theatre that all classes of people will delight to patronize. The company is a superb one and the play seldom better presented.[1]

The attractions which played People's Theatre were booked for the week. Even though a company played only one drama, and returned with it year after year, they played for a week at each booking. The repertory players were in the minority--such players as Maud Granger, Louise Pomeroy, Daniel Bandmann, Katherine Rogers, or Ida Van Courtland.

Louise Pomeroy opened for a week of Shakespeare on October 12, 1885. Her repertoire included As You Like It, Romeo and Juliet, and Twelfth Night. Odell says that Miss Pomeroy gave up trying to be a star in 1887; March of that year saw her in Toledo, still trying to be a star.[2] She opened on March 9, with Lady Audley's Secret, and continued for six evenings and three matinees with An Unequal Match, Pygmalion and Galatea, Hamlet, The New Magdalen, Camille, As You Like It, Romeo and Juliet, and Kathleen Mavourneen.

Daniel Bandmann, whom Odell calls a far voyager in the theatre,[3] opened in Toledo for the week of November 30,

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[1] Toledo Bee, Feb. 17, 1885.

[2] Toledo Blade, March 7, 1887.

[3] Odell, op. cit., XIII, 166.

1885. Mr. Bandmann offered Hamlet, The Lady of Lyons, The Merchant of Venice, Don Caesar de Bazan, Othello, The Hunchback, The Corsican Brothers, Romeo and Juliet, and Richard III. The year before, Mr. Bandmann played evening and matinee performances every day for a week at the Standard Museum in Brooklyn.

Katherine Rogers played the week of January 4, 1886, at People's Theatre.[1] Miss Rogers, says Odell (of her appearance in New York the preceding year), "was passing into the ranks of the less desirable stars; age had withered her attractiveness."[2] Her repertoire consisted of: Claire the Forgemaster, Led Astray, The Living Statue, Hunted Down, Pygmalion and Galatea, and Miss Moulton. Five New York actors appeared in Miss Rogers' company: Myron Leffingwell, Lincoln Wagonhals, Mrs. Kneass, and Lillian and Kathe Florence.

Maud Granger played a divided week of repertoire at the People's Theatre beginning April 13, 1886.[3] Her productions were: The Creole, Camille, and Frou Frou. The Blade pronounced her work good. Her next appearance in Toledo was at Wheeler Operahouse in 1891, at which time the Commercial said:

> Those who expected to find Maud Granger developed into a second Clara Morris, in all probability did

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[1] Toledo Blade, Jan. 4, 1886.

[2] Odell, op. cit., XIII, 183.

[3] Toledo Blade, April 13, 1886.

> not have their expectations realized by the performance in The Inherited at the Wheeler last night. Those who have always looked on Miss Granger as an emotional actress of considerable power have been more firmly convinced than ever of the excellence of her acting. In some ways Miss Granger has an advantage over Miss Morris. She is younger and far more prepossessing. She does not invest her parts with the nervous intensity that characterizes Miss Morris' work, but she has the faculty of being emotional without being unpleasantly so. In other words, she can portray emotion without lapsing into tragedy. . . . In translation from the French, Inherited has probably lost some of its merit, but it is, nevertheless, a strong play in some respects. Henry Mainhall as Julia [sic] Raymond, Charles Mestayer as Dr. Raymond, Charlotte Elberts, and Estha Williams, are excellent support.[1]

After the production of The Creole on April 14, the Commercial stated that in that particular production Miss Granger did perhaps her best work.[2]

Ida Van Courtland, a minor repertoire actress, was playing at the People's Theatre when Margaret Mather was scheduled to play Romeo and Juliet at Wheeler's Operahouse. This was on February 15, 1889. Miss Van Courtland announced that she would present Romeo and Juliet on February 14. It was a delightful bit of confidence, said the Blade, for Miss Courtland to dare such a thing

> . . . on the eve of the appearance of the actress who stands predominant among the Juliets, since Neilson's death. She played Juliet with girlish simplicity that was somewhat original. . . . Juliet lacked depth of soul and the intensity of Shakespeare's Juliet. Mr. Holt's Romeo was almost perfect. He is a rising star.[3]

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[1] Toledo Commercial, April 14, 1891.

[2] Ibid., April 15, 1891.

[3] Toledo Blade, February 15, 1889.

People's Theatre saw more players in contemporary drama than in any other form. David and Milton Higgins appeared in Burr Oaks; Laura Dainty in A Mountain Pink; Agnes Robertson Boucicault in My Geraldine; T. H. Winnett in Passion's Slave; Ada Gray in East Lynne; W. A. Mestayer and Theresa Vaughn in We Us and Company; Robert Scott, Harry Mills, and Ada Montrose in A Chip Off the Old Block (Jessie Bonstelle later replaced Miss Melrose); Horace Lewis in Monte Cristo; John Ransome in A Cold Day; and Dick Gorman appeared in Conrad.

On May 25, 1885, Dick Gorman, a poor player, brought Conrad, a poorer play, to People's Theatre. He had just finished a week at the Brooklyn Museum--where, Odell says, "vaudeville seems as good as the plays it accompanied--good for those who could not afford higher-priced and better houses. For instance, what shall we say of Dick Gorman in Conrad?"[1] As he says nothing more, it may be surmised that it was pretty bad.

David and Milton Higgins were well-known actors in the minor theatres, and Burr Oaks, which they played for some years, became a great favorite. After playing it earlier in the year at Pelletreau's Museum in Williamsburg, New York,[2] they brought Burr Oaks to Toledo on September 14,

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[1]Odell, op. cit., XIII, 166. This production played Ann Arbor on November 27, 1886 (Behringer, op. cit., II, 69).

[2]Odell, op. cit., XIII, 189.

1885.[1] This play was presented many times in New York and on the road, and Toledo saw it twice more: in 1886[2] and in 1888.[3] Ada Castleton and Harry Roach, who were in the New York cast, divided the week of May 9, 1886, with the Higgins brothers by playing Odds and Ends the last three days of the week.

A Mountain Pink, starring Laura Dainty, played at Wheeler's the first time it was shown in Toledo. On May 24, 1886,[4] this production appeared at People's Theatre. The Blade rarely reviewed the offerings at People's, but on this occasion said that Miss Dainty surpassed even the hopes of her friends.[5] Miss Dainty was an elocutionist, and had appeared in recital in Toledo. In 1883 she turned actress and toured in A Mountain Pink, a melodrama of Southern poor whites. Miss Dainty appeared at Wheeler's Operahouse in February, 1884, playing A Mountain Pink. She returned on February 2, 1887, with the same play.[6] This time she was booked at People's Theatre.

John Stevens, actor-playwright, who played his Passion's Slave in New York in 1885,[7] brought it to Toledo on

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[1] Toledo Blade, Sept. 14, 1885. Behringer records the Higginses' appearance in Ann Arbor in Burr Oaks on September 28, 1885 (Behringer, op. cit., II, 60).

[2] Toledo Blade, May 9, 1886.

[3] Ibid., June 11, 1888.

[4] Ibid., May 26, 1886.

[5] Ibid., May 27, 1886.

[6] Ibid., Feb. 2, 1887.

[7] Odell, op. cit., XII, 55.

December 27, 1886.[1] Mr. Stevens released his play in 1888, and T. H. Winnett began to tour in it. Mr. Winnett brought The New Passion's Slave to Toledo on February 25, 1889.[2] The New Passion's Slave was a revision of Stevens' Passion's Slave played by a new cast headed by Lottie Winnett.

The first Mrs. Dion Boucicault (Agnes Robertson) appeared at People's Theatre on December 5, 1887,[3] with Bartley Campbell's My Geraldine. There is no record of her having played in New York at this time. It is possible that Mrs. Boucicault felt it necessary, since her desertion by the jaunty Irishman, to take to the road to insure her livelihood. She was well known all over the country, for she had toured extensively with her husband before their separation. She was respected by members of her profession, and had begun her stage career as a protégé of Charles Kean and his wife, Ellen Tree. Neither local paper covered the My Geraldine production in Toledo.

Ada Gray played as extensively in the minor theatres as any actress of the day. Odell says she "was eternally roaming from one theatre to another."[4] She roamed to Toledo for the week of May 7, 1888,[5] with her "undying, if not immortal East Lynne." This was her third year touring with

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[1] Toledo Blade, Dec. 27, 1886.

[2] Ibid., Feb. 25, 1889. [3] Ibid., Dec. 5, 1887.

[4] Odell, op. cit., XIII, 273.

[5] Toledo Blade, May 7, 1888.

this old drama, in which Lucille Western had starred so successfully.

Robert L. Scott, Harry Mills, and Ada Melrose were seen in A Chip Off the Old Block at the People's Theatre in Toledo, the week of May 19, 1888.[1] Scott and Mills were back at People's Theatre the following year, on March 18, 1889,[2] but Jessie Bonstelle[3] had replaced Miss Melrose. The Blade said:

> The People's Theatre does a business that delights the heart and fattens the manager's pocketbook. A Chip Off the Old Block sent the audience away highly pleased. Jessie Bonstelle is clever and sings like a lark; her banjo playing, her dancing and her impersonation of a would-be elocutionist were very taking.[4]

Horace Lewis, who played The Count of Monte Cristo at H. L. Jacobs' Lyceum Theatre in New York in December, 1888,[5] was booked for People's Theatre in Toledo on March 25, 1889.[6] He appeared in The Count of Monte Cristo. The actor was not well known, but the play was an old favorite. It had been played in Toledo several times previously by James

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[1]Toledo Blade, May 19, 1888.

[2]Ibid., March 18, 1889.

[3]According to The Oxford Companion to the Theatre, Jessie Bonstelle, whose real name was Laura Justine Bonesteele, did not begin her professional career until 1890, with Augustin Daly. Called the Maker of Stars, Miss Bonstelle is important to the Midwest for her Civic Playhouse in Detroit, run on the lines of the Theatre Guild. It was one of the first civic playhouses in America (Hartnoll, op. cit., p. 86).

[4]Toledo Blade, March 19, 1889.

[5]Odell, op. cit., XIV, 195.

[6]Toledo Blade, March 25, 1889.

O'Neill, who had made it famous. The company with Lewis, said the Blade, was excellent, and the version of Monte Cristo which they presented was the Charles Fechter version, which Mr. O'Neill played.[1]

On June 4, 1888, A Cold Day opened at People's Theatre, with John J. Lessinger.[2] The play had been presented at the People's Theatre in New York, one of the newer minor theatres, the preceding May.[3] Mr. Lessinger was not in the New York cast. John Ransome and Earle Remington played the leading roles in New York. The second time A Cold Day played in Toledo, on April 1, 1889, Mr. Ransome and Miss Remington were the featured players. This was the last production to play the old People's Theatre.[4]

The melodrama was the main bill of fare at the People's Theatre. Among those presented at the renovated White's Hall were: Against the Stream, with Frank Aiken; The Long Strike, with J. C. Padgett; A Prisoner for Life, with J. B. Studley; Escaped from Sing Sing, with Dominick Murray; After Dark, with King Hedley; The Unknown, with Lottie Church; The Boy Detective, with N. S. Woods; The Eagle's Nest, with Edwin Adams; The Main Line, with Charles Overton; One of the Bravest, featuring McCarthy and Cronin; Never Say Die, with

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[1] Toledo Blade, March 26, 1889.

[2] Ibid., June 4, 1888.

[3] Odell, op. cit., XIV, 65.

[4] Toledo Blade, April 1, 1889.

Dowling and Paige; Taken from Life, with Phrosa McAllister; Lost in London, featuring Newton Beers; Passion's Slave, with John Stevens; The Boy Tramp, with Mme Neuville; Partners in Crime, with E. Hanford; and Under the Lash, with Walter Sanford.

King Hedley was a popular player in the minor theatres. He appeared at People's Theatre in Toledo for the week of November 19, 1885, in Boucicault's After Dark.[1] This was an old play that Toledo had seen many times, but it was still popular. Odell records Hedley's playing the same drama at People's Theatre in New York the preceding spring.[2] This was not Mr. Hedley's first appearance in Toledo. He came with the Florences to Wheeler Operahouse in 1884 and played in Facts and The Mighty Dollar. Mr. Hedley returned to Toledo again in 1891 and appeared at People's Theatre in After Dark.

Lottie Church was seen at People's Theatre three times during its four years of existence. She appeared for the first time on December 7, 1885, in The Unknown.[3] She returned to play another melodrama, The Ruling Passion, on November 18, 1888,[4] and again the following year, on January 21, 1889.[5]

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[1]Toledo Blade, Nov. 19, 1885.

[2]Odell, op. cit., XIII, 88.

[3]Toledo Blade, Dec. 7, 1885.

[4]Ibid., Nov. 18, 1888. [5]Ibid., Jan. 21, 1889.

Nat S. Woods was a true exponent of melodrama. He opened in Toledo on January 11, 1886, with The Boy Detective,[1] which he had played at the Bowery in New York the preceding season.[2] In 1887, Woods returned in The Waifs of New York.[3] Three years later, on February 24, 1890, Mr. Woods played Out in the Street in Toledo; he returned with the same play the following year.

The Eagle's Nest, featuring Edwin Adams, played steadily on the road and in New York for years. The cast which came with Mr. Adams to Toledo held several players who had been in the original cast in Brooklyn: Charles Macklin, George Mitchell, Alf Beverly, Horace James, Sarah McVicker, Emily Spenser.[4] They supported Mr. Adams for the week of March 29, 1886, and returned with him on March 21, 1887, in the same play.[5] Three years later, Mr. Adams again played Toledo, this time in Enoch Arden.[6] Three years afterward, he returned to People's Theatre with The Eagle's Nest.[7]

Frank Aiken, supported by Genevieve Rogers[8] and Irene Worrel, appeared at People's Theatre for the week of

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[1]Toledo Blade, Jan. 11, 1886.

[2]Odell, op. cit., XIII, 88.

[3]Toledo Blade, Dec. 26, 1887.

[4]Ibid., March 30, 1886. [5]Ibid., March 21, 1887.

[6]Ibid., June 16, 1890. [7]Ibid., March 6, 1893.

[8]Genevieve Rogers was a repertory player, well known in New York and on the road. She played under Steele Mackaye at the Lyceum and with the Union Square Company (Odell, op. cit., X, 652, 783, 311).

September 27, 1886.[1] Aiken was one of the most popular minor-theatre actors, and, at times, had played the major theatres. He was in demand for leading and supporting roles. On this occasion in Toledo he appeared in Against the Stream, a weak play even as melodramas go, but with a strong cast. Aiken had first brought his own company to Wheeler's Operahouse with Maud Muller. This was in 1876.[2] Seven years later he presented The Maid of Arras in Toledo.[3] Genevieve Rogers was in both casts. Irene Worrel had also played at Wheeler Operahouse with her sister Sophie.

The Long Strike, which opened at People's on October 4, 1886,[4] was a play that had seen better days with the Union Square Company. This same cast had appeared earlier in the season at Poole's Theatre in New York. J. C. Padgett played the double role of Learoyd and Moneyspender.[5] Ed. H. Thayer appeared in support. Both Padgett and Thayer were seen in the minor New York theatres; both were in the cast of The Long Strike which played People's Theatre in Toledo.

The members of the Lost in London cast that came with Newton Beers to Toledo on November 22, 1886,[6] were better known than most of the players who visited People's Theatre. Beers, himself, had played in the cast of The Stranglers

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[1] Toledo Blade, Sept. 27, 1886.

[2] Ibid., Sept. 23, 1876.

[3] Ibid., Jan. 3, 1883.

[4] Ibid., Oct. 5, 1886.

[5] Ibid., Oct. 5, 1886.

[6] Ibid., Nov. 22, 1886.

in Paris in New York in 1885, and had played in the Lost in London cast in New York earlier in 1886.[1] George Rareschild, Jessie Lee Randolf, and Phoebe Don, who came with Beers to Toledo, had appeared in the New York cast and were all well-known players in the minor theatres.

Dominick Murray was a veteran actor who played People's Theatre the week of April 11, 1887, in Escaped from Sing Sing.[2] The previous year Mr. Murray had appeared in this same play at Miner's Theatre in New York. Murray had made his name with the Madison Square Company, and had played in Hazel Kirke and The Rajah. He played Toledo with the cast of The Rajah which appeared at Wheeler's Operahouse in 1884.[3] When he first played Escaped from Sing Sing in Toledo, in 1885, he was booked at Wheeler's. Now he was reduced to the second-rate theatres. Mr. Murray appeared at the People's Theatre in the seven different roles which he played in Escaped from Sing Sing.

Mortimer Murdock played a divided week, beginning his The Hoop of Gold January 3, 1887, and changing to The Gypsy on January 6.[4] Murdock first played The Hoop of Gold at the National Theatre in New York;[5] the end of the season was to see him on the road with it. The members of the cast

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[1]Odell, op. cit., XIII, 186, 466.

[2]Toledo Blade, April 11, 1887.

[3]Ibid., May 16, 1884. [4]Ibid., Jan. 6, 1887.

[5]Odell, op. cit., XIII, 92.

who came to Toledo with him were unknowns, except for Lewis Hayward, who subsequently played the major theatres in The Arabian Nights.[1] The Hoop of Gold had played Toledo before; Arthur Moulton and Beatrice Lieb had brought it to Toledo two years previously.[2]

The Boy Tramp, or The Maniac Mother, which came to Toledo for the week of May 16, 1887,[3] was equal in horror to any of the terrors playing at People's Theatre. This was the vehicle with which Mme Neuville and her son Augustin toured for several years. When this "atrocity" played Tony Pastor's in 1885, Odell says, "it held the stage for a second heated week."[4]

E. M. Hanford, about whom little is known, added a dramatic work to those already holding forth on the minor stages. He authored and produced Partners in Crime in 1886.[5] The next year, on September 9, 1887,[6] he brought this melodrama to the People's Theatre, Toledo. Hanford was not long on the stage; this was his only appearance in Toledo.

Seemingly, horror drama followed horror drama at the People's Theatre in Toledo. Walter Sanford appeared for the

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[1]Odell, op. cit., XIII, 474.

[2]Toledo Blade, Nov. 9, 1885.

[3]Ibid., May 16, 1887.

[4]Odell, op. cit., XIII, 85.

[5]Ibid., XIII, 90.

[6]Toledo Blade, Sept. 9, 1887.

week of September 19, 1887,[1] in Under the Lash. This "painful drama," says Odell, "sharpened the melodramatic tastes at the Third Avenue Theatre in New York in early 1887."[2]

On October 17, 1887, a young lady with the unusual name of Phrosa McAllister appeared in Taken from Life.[3] She had played the melodrama in New York the season before, and she continued to play it until 1889. Neither the play nor its leading lady displayed any great strength of characterization. Although Miss Phrosa toured for two more seasons, Toledo did not see her again.

J. B. Studley appeared at People's Theatre for the week of December 12, 1887, in A Great Wrong.[4] This play was in the repertoire of John Stevens before Mr. Studley began to tour with it. Mr. Studley was a veteran actor, who had played better dramas in better theatres. Two years before, he was featured in the Union Square Theatre production of A Prisoner for Life which had played at Wheeler's.

The first appearance of Charles Overton in Toledo

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[1]Toledo Blade, Sept. 17, 1887. Hanford played Partners in Crime in Ann Arbor on September 24, 1889 (Behringer, op. cit., II, 74).

[2]Odell, op. cit., XIII, 469.

[3]Blade, Oct. 17, 1887.

[4]Ibid., Dec. 12, 1887. Mr. Studley played A Great Wrong the preceding March at the Winsor Theatre in the Bowery. Of this Odell says, "Studley appeared in a play by John Stevens entitled A Great Wrong. Both star and actor belonged to a day and style that were passing" (Odell, op. cit., XIII, 467).

was in The Breadwinner, on April 3, 1888.[1] Two years before, on September 18, 1886, he appeared in the cast of Demille's thrilling melodrama The Main Line at the Lyceum Theatre in New York.[2]

Another type of melodrama popular in the nineteenth century was that featuring dogs, horses, or other trained animals. Toledo saw both the dog and the horse show. Minnie Gray and W. T. Stevens played Without a Home and Saved from the Storm with their dogs; the Leonzo brothers played Brother Against Brother and The Dog Spy with a quartette of dogs; J. W. Summers and Mattie Goodrich played Grizzly Adams with a trained dog and an Indian pony named Ginger Blue; the Frank Fraynes played Si Slocum with a trained dog and a trained pony.

The Leonzo brothers originally staged a dog show--that is, an exhibition of trained dogs performing various tricks. By 1885, they had worked their trained dogs--named Lion, Tiger, Panther, and Spot--into a canine melodrama, Brother Against Brother.[3] In March of 1885 they appeared in Toledo for a divided week. They opened with Brother Against Brother on March 9, changed to The Dog Spy on March 11, and to Minnie Ha Ha on March 13.[4] They returned in November of the same year with The Dog Spy, and three years later,

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[1] Toledo Blade, April 3, 1888.

[2] Odell, op. cit., XIII, 222. [3] Ibid., p. 46.

[4] Toledo Blade, March 9, 1885.

on September 10, 1888, they returned with Brother Against Brother.[1]

The Frank Fraynes first played Si Slocum at Wheeler Operahouse in 1876.[2] They returned, ten years later, with the same play and presented it at People's Theatre.[3] Besides featuring the trained dog and the trained pony, Si Slocum featured the fancy shooting of Frank Frayne, who "shot an apple off his wife's head with a backward shot, taking aim by means of a mirror."[4]

Minnie Gray and W. T. Stevens opened in Without a Home on April 17, 1887.[5] This melodrama featured shooting--but straight shooting with no mirrors. There was no pony in this show, but two dogs performed. The bill changed in midweek to Saved from the Storm, which also featured the dogs. Gray and Stevens returned to People's Theatre the following February[6] with the same plays. Three years later they returned to Toledo and played a new drama, Vesper Bells.[7]

The character actor had developed out of the varieties, where he usually gave impersonations. Soon, however, he developed a continuity which evolved into a play; this play featured the type of character he played best. People's Theatre was a Mecca for the character comedian. Joseph

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[1] Toledo Blade, Sept. 10, 1888.

[2] Ibid., Jan. 4, 1876.

[3] Ibid., Nov. 29, 1886.

[4] Ibid., Jan. 5, 1876.

[5] Ibid., April 17, 1887.

[6] Ibid., Feb. 13, 1888.

[7] Ibid., Feb. 9, 1891.

Keane played Rip Van Winkle and Mrs. Partington; Frances Bishop appeared as the soubrette in Mugg's Landing; George Monroe played Aunt Bridget; Shehan and Cohen played the "Grogan" comedies; Pete Baker played the Scandinavian Lena in Chris and Lena; Charles Gardner played the Dutchman Karl; John Stewart appeared in the "Fat Man" comedies; and Johnnie Prindle appeared as the bumpkin in Reuben Glue.

Joseph Keane opened at People's for a divided week on February 8, 1886.[1] He played Rip Van Winkle for the first two evenings, turned to female impersonation in Mrs. Partington for the next two evenings, and ended the week with Ten Nights in a Bar Room. Keane toured eastward with these dramas, and was seen in Brooklyn the following May in Rip Van Winkle.[2]

Frances Bishop, who was advertised at Tony Pastor's Theatre as "the prettiest star on the American stage" when she appeared in New York in 1886,[3] opened in Toledo in Mugg's Landing on November 15, 1886.[4] Minnie Maddern had appeared in this comedy of fisher-folk originally. Miss Bishop returned to Toledo the following year, on September 15, 1887, with the same play.[5]

George Monroe first played My Aunt Bridget in Toledo

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[1] Toledo Blade, Feb. 8, 1886.

[2] Odell, op. cit., XIII, 190. [3] Ibid., p. 312.

[4] Toledo Blade, Nov. 15, 1886.

[5] Ibid., Sept. 15, 1887.

for the week of March 28, 1887.[1] The following year he returned for two engagements, the first on April 6, the second on October 15. Monroe was one of the most popular female impersonators.[2] My Aunt Bridget combined comedy and melodrama. Odell says, "The realistic quarry scene, the lock step and the escape from prison were factors with which Monroe and his partner, Rice, relieved the tension and released laughter."[3] Monroe's next appearance was in 1891, when he was booked at Wheeler Operahouse. The following year he returned to People's Theatre with Aunt Bridget's Baby.

Shehan and Cohen were a team of Irish comedians who came up through varieties. Having established the character "Grogan" for Mr. Shehan, they continued playing comedies featuring this character: Grogan's Election, Grogan's Elevation, Grogan's Elevator, Grogan's Reception. These plays appeared in the second-rate New York houses and on the road. Grogan's Elevation played at People's Theatre for the week of April 23, 1887.[4]

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[1] Toledo Blade, March 28, 1887. Behringer records a production of My Aunt Bridget in Ann Arbor on February 24, 1887 (Behringer, op. cit., II, 72).

[2] Odell says: "I distinctly dislike male impersonators of women who aim to look and act like women; but impersonators like George Monroe and Neil Burgess . . . give rough hints of feminine traits in make up and comic dress that suggests the woman without too much verisimilitude. . . . George Monroe was in his way a genius" (Odell, op. cit., XIII, 271).

[3] Ibid., p. 312.

[4] Toledo Blade, April 23, 1887.

Pete Baker played Lena in Chris and Lena at People's Theatre for the week of May 3, 1886.[1] Mr. Baker had come up through varieties teamed with T. J. Farron. Mr. Farron appeared with him in the first Toledo engagement. On May 3, 1887, Baker returned to Toledo without Farron; he was still playing Lena.[2] In 1889 and 1890 Mr. Baker returned with the same play. In 1890 he brought another play to Toledo--The Emigrant.

Charles Gardner, creator of the "Dutch" character Karl, brought his creation to Toledo on October 11, 1886.[3] A few months previously he had appeared at the Théâtre Comique in Harlem.[4] In January, 1888, Mr. Gardner returned to Toledo with the same play. Thirteen months later he returned in The Fatherland. In April, 1892, he brought another new play, Captain Karl, to Toledo.

The Two Johns was a comedy which featured John Stewart, advertised generally as "Fatty Stewart." This production opened at People's Theatre in Toledo on November 24, 1887.[5] By 1889, Mr. Stewart had a new "Fat Man" play called The Fat Man's Club,[6] "with four fat comedians including Fatty Stewart." On April 13 of that year this show opened

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[1]Toledo Blade, May 3, 1886.

[2]Ibid., May 3, 1887. [3]Ibid., Oct. 11, 1886.

[4]Odell, op. cit., XIII, 273.

[5]Toledo Blade, Nov. 24, 1887.

[6]On November 21, The Fat Man's Club played in Ann Arbor (Behringer, op. cit., II, 94).

in Toledo and was advertised as a "Kompetent Kompany of Phunny Phellows."[1] This was during the interim between the two People's Theatres, and Mr. Stewart appeared at Wheeler Operahouse. His next appearance was the following February 3 at People's Theatre.[2]

On January 13, 1889, the Johnnie Prindle Company brought Reuben Glue to Toledo.[3] Odell says this was "a comic piece I do not regret having missed."[4] Mr. Prindle played the role of the hayseed Reuben, who was associated with a bunch of bushrangers.

The frontier drama was also seen at People's Theatre. Edwin Mayo played his father's old success, Davy Crockett, and J. W. Summers appeared as the frontiersman, Grizzly Adams.

Edwin Mayo opened in Toledo for a week beginning September 23, 1887.[5] He played Davy Crockett, in which his father had won success. Laurence Hutton says[6] there is no doubt the frontier drama owed its success to Frank Mayo's performance, for his characterization of the backwoods hero was a gem, in its way. The elder Mayo was quiet and subdued, looked and acted like the trapper, never overacted, and

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[1] Toledo Blade, April 13, 1889.

[2] Ibid., Feb. 3, 1890. [3] Ibid., Jan. 3, 1889.

[4] Odell, op. cit., XIV, 69.

[5] Toledo Blade, Sept. 23, 1887.

[6] Hutton, op. cit., p. 32.

never forgot that he was the character. Edwin Mayo tried to duplicate his father's success in the same play, and, although he did not succeed, continued to play the drama for two or three years, both in New York and on the road.

On May 21, 1889, J. W. Summers came to Toledo with his double bill of Monte Cristo and Grizzly Adams.[1] Both were old plays which had been made popular by other stars. Certainly Monte Cristo recalls, instantly, James O'Neill, and Grizzly Adams was played in New York by Harry Mitchell, Mattie Goodrich, and the pony Ginger Blue. Odell calls it a "swelling tale of the Sierras."[2] Summers was ordinarily a supporting player, but at this time he was taking a fling at starring. He was supported in Toledo by Mattie Goodrich,[3] who had played in the original Grizzly Adams.

Two children appeared at People's Theatre along toward the end of its days: Baby Bindley, and Little Corinne. This was not the first time a child had appeared on the Toledo stage in an adult play; Minnie Maddern had appeared in Divorce at Wheeler Operahouse. These were, however, the first children to be actually featured and supported by

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[1] Toledo Blade, May 21, 1889.

[2] Odell, op. cit., XIII, 93.

[3] Odell says: "I know nothing of the ability of 'the elfin star' Mattie Goodrich and Wild Joe, the Indian scout who appeared (Jan. 12-17) in Grizzly Adams. Chief actors in their support were five horses--Midnight, Daylight, Blind Tom, Joe and Nellie (Odell, op. cit., XIV, 765).

adults. Little Corinne appeared with her "Merrie Makers" in Arcadia at People's Theatre in 1886 and again in 1887.[1] Miss Maud Bissell attended the performance on March 17, 1886, and preserved the program in her scrapbook.[2] Beside the program Miss Bissell wrote: "Terrible!!! Horrid--." Little Corinne first played Arcadia at the Third Avenue Theatre in New York the preceding year, where, Odell says, she "indulged in a prize fight with members of the cast. Corinne at that time was but a pretty precocious child, and to many the fistic bout would have seemed 'cute.'"[3] Miss Bissell, in Toledo, did not think it cute.

Florence Bindley--or Baby Bindley, as she was advertised--stopped in Toledo for the week of January 7, 1889, with Dot, or The Avenger's Oath.[4] When this show played Brooklyn the year before, says Odell, the Brooklyn Times pronounced it "not pretty good, but pretty and good."[5] In March of the same year, the same show was produced at the Thalia Theatre in New York "with a kennel of wolfhounds to add dramatic value."[6] In May, 1891, Florence Bindley returned to Toledo and played The Limited Mail at People's Theatre. The next year she returned and played The Day

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[1]Toledo Blade, March 17, 1886; April 4, 1887.

[2]The Bissell scrapbook (1882-1889).

[3]Odell, op. cit., XIII, 465.

[4]Toledo Blade, Jan. 7, 1889.

[5]Odell, op. cit., XIV, 166. [6]Ibid., p. 72.

Train on two separate occasions. The first engagement was the week of May 2, the second was on October 3, 1892.

In April, 1889, the People's Theatre was sold by its owners and converted into a store. Managers Brady and Garwood remodeled and combined a warehouse and a small auditorium, on the corner of Orange and St. Clair Streets, into a theatre which could seat eighteen hundred spectators. A portion of the second story of the warehouse was cut away to make a balcony, and a spacious stage was built at the other end of the building.[1] The tank drama was staged repeatedly at this theatre, and this type of setting required space. The year following its opening, Lost in New York was played--a melodrama of the most sensational kind with a cast of twenty-three, in which "a steam yacht sailed down the river, stopped at the wharf to discharge and receive passengers; and Jennie Wilson, the waif, sailed across the stage in a boat, rowing like mad, bearing away the little orphan."[2]

The admission prices to this new theatre, called "the new People's Theatre," were still ten and twenty cents. The opening was announced by the Bee for September 20, 1889. On September 21, the paper said:

> The new People's Theatre is a thing of beauty and a joy forever; it is the neatest, prettiest, cosiest place of amusement in the west. The seats are so arranged that a full view of the stage is had from every point, and from most parts of the house, the full

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[1] Toledo Bee, Sept. 20, 1889.

[2] Sunday Commercial, Sept. 21, 1890.

> auditorium as well as the stage is visible. The boxes are handsomely upholstered and provided with chairs and will attract those who want the best and are willing to pay for them.

A few repertory players were booked for this theatre. Robert Downing played Virginius, Count Claudio, and The White Pilgrim for the week of September 23, 1889. The McKee Rankin Combination divided the week of March 3, 1890, between Runaway Wife and The Canuk. Ida Van Courtland played La Belle Russe, Forget Me Not, Queena, The New Magdalen, The Creole, and Romeo and Juliet for the week of March 17, 1890. Lizzie Evans played The Buckeye, Our Angel, and Fine Feathers for a divided week beginning January 20, 1890.

The melodrama still held sway over the minor theatres. In Toledo, Sadie Hansen and Joseph Dowling appeared in The Red Spider, N. S. Woods played Lost in the Streets, and Annie Ward and E. E. Tiffany were seen in Shadows of the City. There were two productions of Waifs of New York, two productions of Under the Gaslight, and three of After Dark.

Lizzie Evans was the only new person appearing in repertoire. She presented three dramas for the week of January 20, 1890, in which she held the stage at People's Theatre.[1] She returned the following fall and played Fogg's Ferry for the week of September 16. Five years before, she had played a week of repertoire at Tony Pastor's in New York.[2]

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[1] Toledo Blade, Jan. 20, 1890.

[2] Odell, op. cit., XIII, 83.

Kate Pursell was, like most of the people appearing at People's Theatre, practically unknown. She played Toledo for the week of June 30, 1890,[1] in the frontier drama The Queen of the Plains. Odell records Miss Pursell's appearance two years before at the Winsor Theatre in New York and at the People's Theatre in Williamsburg in the same play.[2]

The same comedians seen in the first People's Theatre played the same comedies at the new People's Theatre. Pete Baker was seen again in Chris and Lena. Johnnie Prindle came to the new theatre in Reuben Glue, John Stewart was still seen in the Fat Man comedies, George Monroe returned with Aunt Bridget, and Charles Loder and Dan Daly created Dutchmen new to Toledo.

Charles Loder was a comedian who worked in German dialect. His starring vehicle was Hilarity. This he brought to People's for the week beginning October 14, 1889.[3] Loder returned to Toledo three years later with another play, O What a Night. This was on May 30, 1892. Like Loder, Dan Daly was one of several brothers who played varieties. Mr. Daly found a starring play--Upside Down. One brother, Gus, played with Daly in the cast of Upside Down, and came with him to Toledo.[4]

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[1] Toledo Blade, June 30, 1890.

[2] Odell, op. cit., XIII, 467, 591. The title Calamity Jane or Queen of the Plains, says Odell, is "very suggestive of the kind of thing at that time to be read in the popular weekly story papers" (Ibid., p. 591).

[3] Toledo Blade, Oct. 14, 1889.

[4] On December 2, 1889, Dan Daly played Upside Down in Ann Arbor (Behringer, op. cit., II, 94).

After the burning of Wheeler Operahouse, there was little change in the type of drama playing People's Theatre. According to the Toledo Blade of February 4, 1894, these were "hard times." In September of the same year the same paper stated that "times are growing better. There are signs of the revival of business in the big cities." Although the Blade was now printing advertisements from the local theatres, and reviewing an occasional show deemed worthy of such notice, the shows which had played the Wheeler Operahouse no longer appeared in Toledo; they could not afford to play for the admission prices charged at People's Theatre.

By the time that business really revived, a new theatre was ready to serve the dramatic companies that reached Toledo. The Valentine Theatre was opened on December 25, 1895. This theatre belongs to the twentieth century, both in its physical aspects and in the type of drama which played there. The melodrama, the fast-moving comedy of situation, and the stock character and plot were on their way out.[1] With the turn of the century the era of Daly passed; this era of Daly was the era of the Wheeler Operahouse.

Summary

Three minor theatres which afforded entertainment

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[1] "The turn of the century saw a new style of play which demanded a new style of acting" (Hartnoll, op. cit., p. 662).

at popular prices (ten cents and twenty cents) were opened in 1875: the Gem, the Adelphi, and Wonderland. The Gem offered only four nights of drama; the rest of its productions were musicals and varieties. The Adelphi presented plays for five weeks, but the Wonderland was always a museum.

Upon the opening of Wheeler's Operahouse in 1871, White's Hall had been converted into a museum. In 1880, Samuel Brady and his partner, Mr. Garwood, of Detroit, rebuilt this hall and opened it under the name People's Theatre. Here considerable dramatic fare was offered at popular prices.

Shakespeare was presented on the stage of People's by Louise Pomeroy, who played As You Like It, Romeo and Juliet, Hamlet, and Twelfth Night; by Daniel Bandmann, who played The Merchant of Venice, Othello, Romeo and Juliet, Richard III, and Hamlet; and by Ida Van Courtland, who played Romeo and Juliet in competition to Margaret Mather at Wheeler's. Miss Pomeroy also presented the standard Lady Audley's Secret, Pygmalion and Galatea, and Camille. Miss Van Courtland played Pygmalion and Galatea, Queena, The New Magdalen, and Fanchon.

Contemporary drama was offered at People's by the Higgins brothers in Burr Oaks; Laura Dainty in A Mountain Pink; Scott, Mills, and Melrose (or Bonstelle) in A Chip Off the Old Block; Horace Lewis in the romantic Monte Cristo; and John Ransome in A Cold Day.

Melodrama was the main fare at People's Theatre. Frank Aiken played in Against the Stream, J. C. Padgett in The Long Strike, J. B. Studley in A Prisoner for Life, Dominick Murray in Escaped from Sing Sing, Lottie Church in The Unknown, Charles Overton in The Main Line, Charles McCarthy in One of the Bravest, Newton Beers in Lost in London, and John Stevens in Passion's Slave. J. B. Clifton and May Treat appeared with trained dogs in Saved from the Storm, as did the Leonzo brothers in Brother Against Brother and The Dog Spy. Summers and Goodrich played with a dog and a pony in Grizzly Adams; the Fraynes' Si Slocum also featured the trained pony and dog.

Character comedies were still at their height. Rip Van Winkle was produced at People's by Joseph Keane. Irish comedies were played by Shehan and Cohen in their Grogan plays. Female impersonations were offered by Pete Baker in Chris and Lena, and by George Monroe in Aunt Bridget. J. C. Stewart presented the Fat Man plays, and Johnnie Prindle played the bumpkin in Reuben Glue. Edwin Mayo and J. W. Summers brought in the frontier dramas of Davy Crockett and Grizzly Adams.

In April, 1889, People's Theatre was sold and made into a store building. Mr. Brady rebuilt and combined a small auditorium and a warehouse into a spacious and comfortable theatre with a large stage--but still dedicated to second-rate productions. Ida Van Courtland played here in

La Belle Russe, Forget Me Not, The New Magdalen, and The Creole. Lizzie Evans, also, played repertoire; she divided a week between Our Angel, Fine Feathers, and The Buckeye. McKee Rankin played The Canuk and The Runaway Wife, and Robert Downing played Virginius, Count Claudio, and The White Pilgrim.

Melodrama continued to hold the stage. Katie Emmett played The Waifs of New York, and Ward and Tiffany appeared in Shades of a Great City. After Dark and Under the Gaslight were played by various troupes.

The same comedians seen in the first People's Theatre returned with the same plays, and two new comedians appeared: Charles Loder in Hilarity and Dan Daly in Upside Down.

After the burning of Wheeler's Operahouse, People's Theatre still maintained its status as a minor theatre, and it remained such as long as it was in operation.

CHAPTER VII

CONCLUSION

The history of the nineteenth-century theatre in Toledo, Ohio, covers a span of almost sixty years. These years mark the development of Toledo from a settlement of a few hundred citizens in 1833 to a city of 132,000 in 1893.[1] These years also mark the development of the physical theatre in Toledo from the improvised stages used in the 1830's, where small Midwestern traveling companies played romantic dramas, to the huge operahouse where large New York casts presented elaborately staged melodramas in the 1880's.

Almost as soon as the incorporation of Toledo was recognized by the Ohio legislature, small bands of players began to appear in Toledo. For seventeen years Toledo had no theatre; consequently, the dramatic troupes which came to the city were forced to play in the county courtroom or in the auditorium of a local hotel. The first of these troupes appeared in 1839. Three such companies played Toledo before Thomas Dunlap fitted out Union Hall, the first amusement hall in Toledo, in the second story of a building on Summit Street.

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[1]Nevin O. Winter, Toledo Past and Present (Toledo: Ohio Savings and Trust, 1930), p. 31.

Two other entertainment halls were opened by Mr. Dunlap--Stickney Hall, another second-story auditorium; and Morris Hall, a third-story amusement hall. Only Union Hall and Stickney Hall had scenery enough to produce plays, but their service to drama was short-lived. Union Hall served as Toledo's theatre from 1850 until 1856; Stickney Hall was the major theatre from 1856 until the erection of White's Hall in 1861.

White's Hall was not only Toledo's first entertainment hall with a fairly adequate stage, it was, also, a first-floor theatre. Dramatic productions were presented at White's Hall from the time of its erection in 1861, until the large casts and bulky scenery of the melodrama demanded larger quarters. The casts of the standard romantic dramas, which played Toledo until the 1870's, were not large. Holm's Douglas has a cast of eight characters; T. W. Moncrief's The Spectre Bridegroom calls for nine; Hugo's Lucretia Borgia and Don Caesar de Bazan each has ten characters. Not only were the casts of these dramas small, as compared to the casts of the melodrama and the well-made play, but the settings called for comparatively little scenery. The setting of Frederick Holm's Douglas, for instance, is very simple; all four acts are laid in "the court of a castle." This is the typical setting for the early standard drama. The melodrama, on the other hand, often calls for twice as many characters, and each of its four or five

acts demands an ostentatious setting. The Sea of Ice, the first spectacular melodrama to play Toledo, calls for twenty-four characters. Each of the five acts of this drama is, also, elaborately set.

The first act of The Sea of Ice is laid on the main deck of a ship. The quarterdeck is shown, with a ladder leading up to the platform; a mast with "yards and shrouds" is also seen. At the rise of the curtain the mate is discovered at the wheel, and several sailors are on deck. The setting for the second act reads: "A plain of ice; heavy lurid horizon; few stars seen; snow hut left; icebergs right and left and at back." The second act closes with a shipwreck. The following directions are given for staging:

> He sinks, right center. Louise and Marie continue to pray surrounded by water; Louise sinks; the stage is now occupied by shaking waters; a white light is thrown upon the blocks of ice, violently tossed upon the waves, upon which Marie is seen in an attitude of prayer, and which rises higher and higher until the drop descends.[1]

The third act is laid in Mexico and shows a ship at anchor. The background is a wild landscape. A huge rock with rude steps ascending is shown center stage. The fourth act is laid in "a magnificent saloon" in Paris, and the fifth and last act is in a "magnificent gallery supported by columns and shut in by hangings, looking on steps leading up to a terrace; a moonlit park is at the back."

The settings called for in The Sea of Ice are typical

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[1]The Sea of Ice, Vol. XIII of Private Collection of Dramas (New York: Samuel L. French), p. 4.

of the settings demanded by melodramas; fire scenes and shipwrecks were particularly popular. The stage of White's Hall was not large enough to accommodate such elaborate staging, and at the end of ten years, White's Hall became a museum, and then a minor playhouse. In December, 1871, the Wheeler Operahouse was opened.

Shortly after its erection, the Wheeler Operahouse went under the management of C. J. Whitney, who operated a string of theatres in the Middle West. This theatre was equal to the best of the nineteenth-century theatres; its stage, dressing rooms, and storage rooms were amply large to house the huge casts of the most spectacular shows. The auditorium seated 1400 spectators. For fifteen years the Operahouse served Toledo well, as a first-class theatre. Second-rate dramatic productions were played in the People's Theatre. With the decline of the melodrama and the well-made play, the Wheeler Operahouse became obsolete and dilapidated. The new drama, which rose at the end of the century, demanded a different type of theatre. The burning of Wheeler Operahouse in 1893 destroyed the husk of what had been great theatre in nineteenth-century Toledo.

In this sixty-year period which marks nineteenth-century Toledo theatre, some of America's finest actors were seen, and this was a period of great acting.[1] Although the

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[1] "The rise of Edwin Forrest in the thirties and the passing of Edwin Booth in the early nineties mark the limits of a brilliant period of American acting" Coad and Mims, op. cit., p. 4.

Star System was in full force in the 1830's, these theatrical greats were not seen in Toledo until White's Hall was erected in 1861. The players who visited Toledo in the period from 1850 to 1861, when the Dunlap halls served as theatres, were companies from Detroit, Cincinnati, Cleveland, and Chicago. After the building of White's Hall in 1861, resident companies were established there, and stars were brought in for the leading roles; but Edwin Forrest, Charlotte Cushman, and Fanny Janauschek were the only great stars to play White's Hall. By 1870, the last year of White's Hall, the star system was on the wane, and four New York companies appeared in Toledo. The Excelsior Opera Company played two weeks of repertoire, Jean Davenport Lander played a two-night stand, Lucy Rushton attempted to present the melodramas The Red Hand and The Sea of Ice, and John E. Owen stopped in Toledo with the character comedies Solon Shingle and Everybody's Friend.

In 1871 the Wheeler Operahouse was erected and Toledo was recognized as a theatrical center. After the building of Wheeler Operahouse, the nineteenth-century dramatic production reached its zenith in Toledo. Although the companies from the major New York theatres were beginning to take over American theatre, there were still great stars in the theater and most of them played Toledo. Edwin Booth, Adelaide Neilson, and Lawrence Barrett were the great Shakespearian stars. Julia Marlowe, Robert Mantell, and Fanny Davenport played

Shakespeare, standard romantic drama, and contemporary plays, as did Mrs. D. P. Bowers and John McCullough. Margaret Mitchell, Charlotte Crabtree, and Mlle Rhea appeared in plays written especially for them. The foreign stars who toured America played in Toledo. Barry Sullivan and the Kendals came from England, and the Continent sent Tommaso and Alexander Salvini, Adelaide Ristori, Sarah Bernhardt, Magda Irschick, Helena Modjeska, and Fanny Janauschek.

From 1870 the New York theatre managers played a very important role in the American theatre, and Toledo was visited by the productions sent on the road by these men. Augustin Daly, the first of these managers to send a well-rehearsed, competent cast on tour, was the greatest of them all. His lead was followed by A. M. Palmer, Charles and Daniel Frohman, Steele Mackaye, and David Belasco. The play became "the thing" and the New York managers sent out plays featuring James O'Neill, Minnie Maddern, Jane Coombs, Effie Ellsler, Margaret Mather, Robert Downing, Edwin Adams, Kate Claxton, Lucille Western, Louis Aldrich, Marie Wainright, William Gillette, George Boniface, Rose Eytinge, Samuel Piercy, and Rose Coghlan. Among the comedians appearing in character comedies were Joseph Jefferson, Mr. and Mrs. W. J. Florence, Joseph Murphy, Denman Thompson, John Raymond, John Owen, Sol Smith Russell, Neil Burgess, E. H. Sothern, George Monroe, Frank Chanfrau, M. B. Curtis, and Stuart Robson and William Crane. The frontier hero was played by

Frank Mayo and Buffalo Bill; George Fox was the greatest Humpty Dumpty.

Shakespeare's plays were produced in all the nineteenth-century theatres in Toledo, Hamlet and Othello being presented more than any others. Richard III, Julius Caesar, The Taming of the Shrew, The Merchant of Venice, Henry VIII, Romeo and Juliet, and As You Like It were also popular, and there were productions of Twelfth Night, The Comedy of Errors, and Henry V. Bulwer-Lytton's The Lady of Lyons was produced more than any other standard romantic drama, although Kotzebue's The Stranger, Bulwer-Lytton's Richelieu, Sheridan Knowles's The Hunchback, Hugo's Lucretia Borgia, Kotzebue's Pizarro, Dumas's Camille and The Corsican Brothers, and Holm's Ingomar were produced again and again. Uncle Tom's Cabin was the most popular contemporary drama, and Boucicault's The Streets of New York and Daly's Under the Gaslight were the most popular melodramas. Rip Van Winkle was produced more than any other of the character comedies.

Since all actors in the nineteenth century traveled extensively and played in all the inland theatrical centres, as well as in New York, this study of the nineteenth-century theatre in Toledo, Ohio, has been made. Toledo's railroads and lake ships furnished transportation for players, and the city, situated midway between Chicago and Buffalo, was a convenient stopping place for players traveling between

those theatrical centres. By 1871, Toledo's major theatre, the Wheeler Operahouse, was added to the Whitney chain, and the city was visited by the better plays booked on the Whitney circuit. No inland American city was more representative of the nineteenth-century "show town," and the theatrical data disclosed in the local newspapers is here gathered and offered as a supplement to the theatrical histories already written--histories of the theatre in Detroit, Ann Arbor, Philadelphia, Boston, Denver, Salt Lake City, Davenport, Iowa; or Charleston, South Carolina.

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September to November, 1873;
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September to December, 1875;
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APPENDIX

CHRONOLOGICAL LISTING OF PLAYS PRODUCED IN TOLEDO, 1839-1893

APPENDIX

CHRONOLOGICAL LISTING OF PLAYS PRODUCED IN TOLEDO, 1839-1893

1839

COUNTY COURTROOM

THE DETROIT THEATRICAL COMPANY

Apr. 23-25(?) . . . The Stranger

1841

FRANKLIN HOUSE AUDITORIUM

MRS. J. G. PORTER COMPANY

Sept. 19-22(?) . . [?]

Sept. 23(?) . . . . William Tell . . . and . . Bath Road

Willian Tell..Mr. Lindsay	Rambleton.....
Albert, his son.....	Mr. Nelson
Mrs. Lindsay	Varnish.....
Gesler.....Mr. Nelson	Mr. Ferguson
Michael.....Mr. Selby	Tom..Mr. Lindsay
Miltael (?)..Mr. Ferguson	Allen.....
Emma.....Mrs. Porter	Mrs. Lindsay

1843

COUNTY COURTROOM

J. H. POWELL COMPANY

Sept. 20-22 . . . [?]

Sept. 23 . . . . . The Drunkard's Doom

Sept. 24 . . . . . She Stoops to Conquer

Sept. 25-27(?) . . [?]

1846

COUNTY COURTROOM

J. G. GILBERT COMPANY

July 7-8 . . . [?]
July 9 . . . . The Battle of Matamora
July 10-12 . . [?]

1850

UNION HALL

J. H. HALL COMPANY
(J. H. Hall, Messrs. Lee, Brydges, Collins, Herbert, McDermott; Misses Watson, Richardson)

July 20 . . . Naval Engagement . . and . .Family Jars

Admiral Kingston.....Mr. Brydges
Lieutenant Kingston, R.N Mr. Hall
Short.....Mr. Collins
Dennis.....Mr. Lee
Mary Mortimer.....Miss Watson
Mrs. Pontifax.....Miss Richardson

Porcelaine.....Mr. J. H. Hall
Delft.....Mr. Brydges
Benedict..Mr. Herbert
Deggory.....Mr. McDermott
Liddy.....Miss Watson
Emily.....Miss Richardson

July 22 . . . Two Friends and . . . . Raising the Wind

Ambrose.....Mr. Hall
Herbert.....Mr. Lee
Valentine....Mr. Herbert
Elinor.....Miss Watson
Rose.....Miss Richardson

July 23 . . . Charles the Merry Monarch, The Irish Tutor, and Loan of a Lover
July 24 . . . Luke the Laborer and The Lottery Ticket
July 25 . . . The Miller's Maid and The Secret, or The Hole in the Wall
July 26 . . . The Golden Farmer and The Gentleman in Black
July 27 . . . The Seven Clerks and Raising the Wind

SCOVILLE COMPANY (Messrs. Scoville, Herbert, Hall, Brydges, Lee, McDermott, Collins, Weaver, Cheseborough; Mesdames Scoville, Richardson, Sinclair)

Aug. 5 . . . . The Lady of Lyons and Yankee Duellist

Elan Pancake..Mr. Scoville
Capt. Oakley...Mr. Herbert
Amanda.....Mrs. Scoville

UNION HALL (Cont'd)

SCOVILLE COMPANY (Cont'd)

Aug. 6 . . . . Black Eyed Susan . and The Pleasant Neighbor

William.....J. H. Hall
Capt. Crosstree.....
Mr. Herbert
Doggrash.....Mr. Brydges
The Admiral.....Mr. Lee
Gnatbrain....Mr. Scoville
Jacob Twig..Mr. McDermott
Quid.....Mr. Collins
Susan.....Mrs. Scoville
Dolly Mayflower.....
Mrs. Richardson

Aug. 7 . . . . The Stranger and The Dead Shot
Aug. 8 . . . . Lucille and Sam Slick
Aug. 9 . . . . The Floating Beacon and Bath Road
Aug. 10 . . . Lady of the Lake and Vermont Wool Dealer
[Mr. Hall died on August 12]
Aug. 13 . . . The Forest Rose and Jenny Lind in Toledo
Aug. 14 . . . The Spectre Bridegroom and Swiss Cottage
Aug. 15 . . . Loan of a Lover and The Two Gregories
Aug. 16-20 . . (Skits and Benefits)
Aug. 21 . . . The Warning and Perfection
Aug. 22 . . . The Apostate and The Yankee Pedlar
Aug. 24 . . . Pizarro and Irishman's Blunders

W. E. ANDERTON, Manager
(Stars, Mr. & Mrs. W. H. Crisp; Messrs. Brunton, Buxton, Churchill, Brown, Brink; Mesdames Anderton, Dowling, Newcomb)

Oct. 20 . . . Lady of Lyons and Raising the Wind
Oct. 23 . . . The Stranger and Slasher and Crasher
Oct. 24 . . . The Honeymoon and The Republic
Oct. 25 . . . Don Caesar de Bazan and The Republican
Oct. 26 . . . Faint Heart Ne'er Won Fair Lady
[Last performance of the Crisps]
Oct. 27 . . . Robert MacCaire and The Young Widow
Oct. 29 . . . The Idiot Witness and The Timid Gentleman
Oct. 30 . . . The Golden Farmer and Dumb Belle
[Mr. Benzel joins the company]
Oct. 31 . . . Lend Me Five Shillings
Nov. 1 . . . . The Serious Family and My Precious Baby
[Mr. H. A. Perry joins company]
Nov. 2 . . . . The Serious Family
Nov. 4 . . . . The New York Family and My Aunt
Nov. 5 . . . . The Robber's Wife, The Married Rake, and The Serious Family

1850 (Cont'd)

UNION HALL (Cont'd)

W. E. ANDERTON, Manager (Cont'd)

Nov. 6 . . . . The Soldier's Daughter and Why Don't She Marry?
[Last performance of Mr. Perry]
Nov. 7 . . . . The Soldier's Daughter and A Glance at New York
[Mr. J. S. Silsbee joins company]
Nov. 8 . . . . Sam Patch in France, Yankee Courtship, and The Wool Dealer
Nov. 9 . . . . American Farmers, The Wool Dealer, and The Young Widow
Nov. 11 . . . Yankee Land and American Farmers
Nov. 12 . . . Sam Patch In France and Wife for a Day
Nov. 13 . . . Green Mountain Boy, Jonathan in England, and New Notions
[Mr. Silsbee's last appearance]
Nov. 14 . . . The Drunkard and The Serious Family
[Mr. Perry returns]
Nov. 15 . . . Othello and Swiss Cottage

Nov. 16 . . . The Drunkard and A Glance at New York
Nov. 18 . . . London Assurance
Nov. 20 . . . Merchant of Venice and Kiss in the Dark
Nov. 21 . . . Romeo and Juliet and Kiss in the Dark
Nov. 23 . . . A Landlord Done Brown, Life in California, and Seeing Buxton
Nov. 25 . . . The Stranger and The Honeymoon
Nov. 26 . . . The Mysterious Knockings, Taming the Shrew, and The Toledo Sleek

1852

CHAPMAN-CLARK COMPANY (Box seats 50¢, Parquette 25¢)
(Messrs. Harry Chapman, J. B. Hackett, G. C. Bryant, W. P. Smith, J. B. Roberts, Lawler, Blake, Palmer, Mehen, Jamison, Connelly; Mesdames Chapman, Smith, Mehen, Palmer, Clark, Perry; Misses R. Mehen, A. Drake, Louisa Pray, Julia Dean)

May 14 . . . . All That Glitters Is Not Gold
May 15 . . . . Rosina Meadows
May 17 . . . . The Serious Family and Milliner's Holiday
May 18 . . . . The Devil's Share, or Asmodeus
May 19 . . . . Jack Shepperd
May 20 . . . . Lucille, The Story of a Heart
May 21 . . . . Richard III
May 22 . . . . Othello
Othello.....Mr. Lawler
Iago.....Mr. J. B. Roberts
Desdemona.....Mrs. Perry

UNION HALL (Cont'd)

CHAPMAN-CLARK COMPANY (Cont'd)

May 24 . . . . Richelieu
May 25 . . . . Hamlet
May 26 . . . . A New Way to Pay Old Debts
May 27 . . . . The Robbers
May 28 . . . . The Iron Chest
[Mr. & Mrs. Parker join the company]
May 29 . . . . Pizarro
May 31 . . . . Macbeth
Macbeth....Mr. J. B. Roberts
Lady Macbeth...Mrs. A. Drake
June 1 . . . . Merchant of Venice
June 2 . . . . The Stranger
June 3 . . . . Bertram
June 4 . . . . Macbeth
[Last night of Mrs. Drake and Mr. Roberts]
June 5 . . . . Rob Roy
June 7 . . . . Tried for Murder, Napoleon's Old Guard, and Irish Bog Trotter
[Mr. Mulholland joins]
June 8 . . . . Pleasant Neighbors
June 9 . . . . Rip Van Winkle
June 10 . . . Loan of a Lover
June 11 . . . His Last Legs and The Irishman in China
June 12 . . . The Fakir of Silva, Kiss in the Dark, and Enchanted Palace
June 17 . . . The Neighbor's Wife, The Fakir of Silva, and Rendezvous
June 18 . . . Faint Heart Ne'er Won Fair Lady, and Little Devil's Share
June 21 . . . Boots at the Swan and Tried for Murder
June 22 . . . Hamlet and Grandfather Whitehead
June 23 . . . The Artist's Wife
June 25 . . . Richelieu
June 26 . . . The Spectre Bridegroom
June 27 . . . Ingomar
June 28 . . . Grandfather Whitehead and The Artist's Wife
June 29 . . . Ingomar and Rendezvous
June 30 . . . Forest of Bondy
July 3 . . . . The Cony
July 4 . . . . Cross of Death
July 5 . . . . Three Thieves
July 6 . . . . Rosina Meadows and Sketches in India
July 7 . . . . Bianca and The Omnibus
July 8 . . . . La Tour de Nesle
July 9 . . . . Lucretia Borgia
July 10 . . . French Spy and Ma and Pa's Pet
July 12 . . . Retribution and The Lady of Lyons

UNION HALL (Cont'd)

CHAPMAN-CLARK COMPANY (Cont'd)

July 13 . . . The Lady of Lyons
July 14 . . . The French Spy and Lola Montez
July 15 . . . Pizarro and New York Fireman
July 16 . . . Don Caesar de Bazan and Irish Sangfroid
July 17 . . . A Mother's Vengeance and A Glance at New York
July 18 . . . Napoleon's Old Guard, Irish Lion, and Black Eyed Susan
July 19 . . . Rosy O'Moore and The Idiot Witness
July 21 . . . Robert MacCaire and The Irish Tutor
July 22 . . . The Hunchback and The Widow's Victim
July 23 . . . The Wife and Did You Ever Send Your Wife to Maumee?
July 25 . . . Evadne and The Dead Shot
July 26 . . . The Stranger and Grimshaw, Bagshaw and Bradshaw
July 27 . . . The Wrecker's Daughter and Pleasant Neighbors
July 28 . . . Bianca and The Rough Diamond
July 29 . . . The Lady of Lyons and Marriage of Mose and Lize
July 30 . . . The Jealous Wife and The Widow's Victim
Aug. 3 . . . . The Drunkard and Poor Pillycoddy
Aug. 4 . . . . The Infant Drummer and Therese
Aug. 5 . . . . State Secrets
Aug. 6 . . . . The Serious Family and Boots at the Swan
Aug. 7 . . . . Laugh When You Can and The Man About Town
Aug. 9 . . . . Damon and Pythias and My Aunt
Aug. 10 . . . King Charles II and Perfection
Aug. 12 . . . Katherine and Petruchio and Black Eyed Susan
Aug. 13 . . . Laugh When You Can and New York Fireman
Aug. 14 . . . Honeymoon and The Dead Shot
Aug. 15 . . . The Man About Town and Evil Eye
Aug. 16 . . . Six Degrees of Crime and My Fellow Clerk
Aug. 17 . . . The Vagrant and His Family and The Young Widow
Aug. 18 . . . The Maid of Croissey and The Irish Tutor
Aug. 20 . . . The Stage-struck Tailor and Slasher and Crasher
Aug. 21 . . . Nick of the Woods and Esmeralda
Aug. 23 . . . The French Spy and The Iron King

1854

UNION HALL

KOHLE'S AMERICAN TROUPE (Little Kitty Craft, Mrs. Sidney Williams, Mrs. Le-Roy, Mr. Wilkins, Mrs. Murdock, Mr. Edwards, J. W. Kohle)

Mar. 18, 20,21...Uncle Tom's Cabin

MORRIS HALL

SHIRE'S DRAMATIC COMPANY (Little Viola P. Grattan, Mrs. Coleman Pope, Mrs. Wm. Shires, Mrs. Sallie Guerson, Mrs. Nourse, T. M. Vanta, R. C. Guerson, Dan Nourse, J. B. Wheatley, Mr. Tunnyhill, Mr. Kneass, Messrs. Taylor, Powell, Summers)

Mar. 18, 20,21,22 . . Uncle Tom's Cabin

1856

MORRIS HALL

YANKEE MILLER
(R. J. Miller, Mrs. J. H. Powell, Mr. S. R. Thomas, Mr. C. W. Lowell, Ole Bull)

Aug. 18 . . . Days of '76, or The Course of True Love Never Did Run Smooth
Aug. 19 . . . The Blacksmith of Deal and Flowers of the Forest

STICKNEY HALL

A. GLASSFORD
(C. B. Mulholland, D. Boswell, S. D. Hunter, W. C. Cushman, C. D. Lovett, J. B. Hackett, A. Spafford, Messrs. Casey, Kelley, Harry McCarthy; Mrs. A Glassford, Misses F. Edstrum, Marian McCarthy, Hills)

Sept. 15 . . . Ireland As It Is and Rough Diamond
Sept. 17 . . . The Stranger and His Last Legs
Sept. 18 . . . The Lady of Lyons and Limerick Boy
Sept. 23 . . . Byron O'Rynn and The Irish Tutor

1857

STICKNEY HALL

JONES-BARRY NORTH AMERICAN COMPANY
(Mrs. Powell, D. Boswell, C. Lovett, J. H. Jones)

Feb. 4 . . . . Lucretia Borgia and Spectre

1858

STICKNEY HALL

ASA MACFARLAND COMPANY
(Jessey MacFarland, C. Barton Hill, Misses Bowlden, Jenny Parker, Emma Webb, Ada Webb, Ferran, Callie Clair; Mesdames Sternhold, C. Pope; Mr. and Mrs. Waller, Messrs. Parker, Lewis, J. W. Burke, T. Jefferson Brown, Chas. Pope, G. A. Pratt, Kean Buchanan--some for only part of the season)

May 6 . . . . Jealous Wife and Crossing the Line
May 7 . . . . Loan of a Lover and Dead Shot
May 8 . . . . Rough Diamond and Toodles
May 9 . . . . Still Waters Run Deep and Love in Humble Life
May 11 . . . The Stranger
May 13 . . . Lady of Lyons
May 14 . . . All That Glitters Is Not Gold and Faint Heart Ne'er Won Fair Lady

STICKNEY HALL (Cont'd)

A. MACFARLAND (Cont'd)

May 17 . . . Simson and Company and Maid of Munster
May 18 . . . Ernestine and Charles II
May 20 . . . Asmodeus and Loan of a Lover
May 21 . . . Serious Family and Dead Shot
May 22 . . . Don Caesar de Bazan and Swiss Cottage
May 24 . . . Honeymoon and Who Speaks First
May 25 . . . Bertram and Nature and Philosophy
May 26 . . . The Hunchback and Who Speaks First
May 27 . . . Othello and Rough Diamond
May 28 . . . Macbeth and Lady of Lyons
May 29 . . . Ernestine and Nature and Philosophy
May 31 . . . Hamlet
June 1 . . . Richard III and Nature and Philosophy
June 2 . . . Richelieu
June 3 . . . Pizarro and Flirtation
June 4 . . . Merchant of Venice and Flirtation
June 5 . . . Ingomar and Favorite Farce
June 7 . . . The Robbers and In and Out of Place
June 9 . . . Bride of Lammermoor and Katherine and Petruchio
June 10 . . . Romeo and Juliet and Actresses of All Work
June 11 . . . Honeymoon and In and Out of Place
June 12 . . . Perfection and Ireland As It Is
June 13 . . . Romeo and Juliet and Maid with a Milkingpail
June 15 . . . Camille and Eton Boy
June 16 . . . Faint Heart Ne'er Won Fair Lady and Ireland As It Is
June 18 . . . Richelieu and Spanish Trance and Lottery Ticket
June 19 . . . Othello
June 20 . . . King Lear and Nature and Philosophy
July 12 . . . Lady of Lyons and Perfection
July 13 . . . The Hunchback
July 14 . . . Hamlet
July 15 . . . The Stranger and The Corsican Brothers
July 16 . . . Macbeth
July 17 . . . Bertram and Yankee Duellist
July 19 . . . Money and Perfection
July 20 . . . Romeo and Juliet
July 23 . . . Ingomar and Retribution
July 24 . . . Maid with a Milkingpail, The Lottery Ticket, and Sam Slick

MARSH'S JUVENILE COMEDIANS
(Little Mary Marsh, Miss Louise, Miss Carrie, Master G. W. Marsh)

Aug. 9 . . . . Black Eyed Susan
Aug. 10 . . . The Brigand and Toodles
Aug. 11 . . . The Naiad Queen

1858 (Cont'd)

STICKNEY HALL (Cont'd)

MARSH'S JUVENILE COMEDIANS (Cont'd)

Aug. 12 . . . The Sea of Ice
Aug. 13 . . . The Serious Family and Toodles
Aug. 14 . . . Forty Thieves

A. MACFARLAND

Oct. 11 . . . Victorine, Rough Diamond, and Dumb Bell
Oct. 12 . . . All That Glitters Is Not Gold and Family Jars
Oct. 13 . . . Second Love and Lottery Ticket
Oct. 14 . . . Captain Charlotte and Robert MacCaire
Oct. 15 . . . Still Waters Run Deep and The Spectre Bridegroom
Oct. 16 . . . Maid of Croissey and Object of Interest
Oct. 18 . . . Retribution and Dumb Bell
Oct. 19 . . . Madeline and Four Sisters
Oct. 20 . . . Satan in Paris and Rough Diamond
Oct. 21 . . . Camille
Oct. 22 . . . Lady of Lyons and Loan of a Lover
Oct. 25 . . . The Stranger and Husband at Sight
Oct. 26 . . . The Blind Girl's Legacy and Little Treasure
Oct. 27 . . . The Wrecker's Daughter and Object of Interest

1860

STICKNEY HALL

E. T. SHERLOCK, Manager
(Ada Plunkett, Emma Cushman, Emily Dow, Mrs. J. J. Bradshaw, Misses E. Hardy, A. Hardy, Blanche Bradshaw; Messrs. J. M. Cooke, R. E. J. Miles, W. S. Forest, J. S. Maffit, H. A. Weaver, Simcoe Lee, J. Ward, W. Duncan, C. W. Ferris, T. A. Dow, Miss Kemberly)

March 29 . . . The Hidden Hand and My Neighbor's Wife
Apr. 2 . . . . The Octoroon
Apr. 4 . . . . The Octoroon
Apr. 6 . . . . The Lady of Lyons
May 21 . . . . Richard III
May 22 . . . . Our American Cousin
May 23 . . . . Our American Cousin
May 24 . . . . The Hunchback
May 25 . . . . The Gunmaker of Moscow and Ireland As It Is
May 26 . . . . Poacher's Doom and My Neighbor's Wife
May 30 . . . . Uncle Tom's Cabin and Bamboozling

1861

STICKNEY HALL

PLUNKETT'S STAR COMPANY
(Mrs. C. P. Plunkett, Mrs. C. W. Blake, Emily Sheffield, Annie Sheffield, Mr. C. W. Blake, Mr. John Herbert, Mr. J. W. Dougherty, Mr. Chas. Lascelles)

June 25 . . . All Is Not Gold That Glitters
Martha Gibbs.....Mrs. C. W. Blake
Stephen Glum.....Chas. Plunkett
June 26 . . . William Tell
June 27 . . . Warlock of the Glen
June 29 . . . Jack Shepherd
July 3 . . . . The Fireman and His Last Legs
July 10 . . . Othello
Iago.....C. J. Heartwell
Othello....Chas. Plunkett
Emilia.....Mrs. Plunkett
July 11 . . . Macbeth
Macbeth.....C. J. Heartwell
Lady Macbeth.....Mrs. Plunkett
Macduff.....Chas. Plunkett
July 13 . . . The Robbers

1862

WHITE'S HALL

MILLER'S PARLOR DRAMAS
(W. H. Riley, Mrs. W. H. Riley, The Belle Sisters, Mr. A. O. Miller, Mrs. A. O. Miller, Harry Hawk, William Marble, Mr. R. J. Miller, Mrs. R. J. Miller, Mr. George Taylor, Mr. J. F. Vincent, Yankee Miller, G. F. Kline)

Aug. 25 . . . The Lady of Lyons and Perfection
Aug. 26 . . . The Stranger and Yankee's First Visit to New York
Aug. 27 . . . Honeymoon and My Son Diana
Aug. 28 . . . The Corsican Brothers and My Fellow Clerk
Aug. 29 . . . The Corsican Brothers and Perfection
Aug. 30 . . . The Naval Engagement and Battle of Buena Vista
Sept. 1 . . . Pizarro and The Soldier's Return
Sept. 2 . . . The Course of True Love Never Did Run Smooth and The Naval Engagement
Sept. 3 . . . Napoleon's Old Guard and Toodles
Sept. 4 . . . Othello and The Yankee Duellist
Sept. 5 . . . The Lady of Lyons and Mr. and Mrs. George Washington Jones
Sept. 6 . . . Austerlitz and The Battle of the Nile

1863

WHITE'S HALL

A. MACFARLAND
(R. J. Meldrum, Star)

June 22 . . . Ingomar and Nan
June 23 . . . Marble Heart and Nan
June 24 . . . Michel Earle and Irish Lion
June 25 . . . The Stranger
June 26 . . . La Tour de Nesle and Eton Boy
June 27 . . . Honeymoon and Nature and Philosophy
June 29 . . . The Drunkard and The Spectre Bridegroom
June 30 . . . The Hidden Hand
July 1 . . . The Marble Heart and The Limerick Boy
July 2 . . . Camille
July 3 . . . The Lady of Lyons and Four Sisters
July 8 . . . The Octoroon
July 9 . . . The Octoroon
July 10 . . . Othello and Perfection

1864

WHITE'S HALL

A, O. MILLER

Sept. 7 . . . A Yankee in Time
Sept. 8-10 . . Forest Rose
Sept. 12-14 . Michel Earle and The Maniac Lover
Sept. 15-18 . The Orphan's Curse
Sept. 21-24 . Uncle Tom's Cabin

Simon Legree.....Chas. N. Lewis
Uncle Tom.....A. O. Miller
Eva.....Miss Cora
Eliza.....Tillie Mulholland
George Harris.....C. N. Lewis
Gumption Cute.....Yankee Miller
St. Clair.....W. Robjohn
Topsy.....Mrs. A. O. Miller
Marks.....Hugh Clark
Haley.....C. N. Lewis
Shelby.....Mr. Jones
P. Fletcher.....Yankee Miller
Geo. Shelby.....A. Lewis
Dr. Perry.....Mr. Kreuger
Mr. Wilson.....A. Lewis
Sambo.....Mr. Nicols
Cassy.....Belle Powers
Aunt Ophelia....Mrs. C. N. Lewis
Mrs. St. Clair.....Mrs. Jackson
Aunt Chloe.....Mrs. Jones

1864 (Cont'd)

WHITE'S HALL (CONT'D)

A. O. MILLER (Cont'd)

Sept. 26,27. . Lady of the Lake and Loan of a Lover
Sept. 28,29. . Blacksmith of Deal and Perfection
Sept. 30,
Oct. 1 . . . Don Caesar de Bazan and Pleasant Neighbors
Oct. 3,4 . . . The Lady of Lyons
Oct. 5,6 . . . A Yankee in Time and Woman
Oct. 7,8 . . . Wept of Wish-Ton-Wish and Woman
Oct. 10,11 . . Battle of Buena Vista and Wept of Wish-Ton-Wish
Oct. 12,13 . . Rosina Meadows and The Cobbler and the Lord
Oct. 14,15 . . The Old Guard and The Serious Family
Oct. 17,18 . . The French Spy and A Trip to New York
Oct. 19,20 . . Othello

Othello.....Mr. R. J. Miller
Iago.....Mr. A. O. Miller
Cassio.....John Flynn
Roderigo.....Nellie Palmer
Desdemona.....Tillie Mulholland
Emilia.....Mrs. A. O. Miller

Oct. 21,22 . . The Ticket of Leave Man
Oct. 24,25 . . The Ticket of Leave Man
Oct. 26,27 . . Mysteries and Miseries of Toledo and The Haunted House
Oct. 28,29 . . The Drunkard
Oct. 31,
Nov. 1 . . . The Stranger and Family Jars
Nov. 3 . . . . Wept of Wish-Ton-Wish

1865

WHITE'S HALL

PLUNKETT'S DRAMATIC TROUPE
(Charles Plunkett, Emma Waller, Felix Vincent, Mollie Williams)

June 19 . . . .Ireland As It Was
June 20 . . . .The French Spy and Limerick Boy
June 21 . . . .The Serious Family and Hunting a Turtle
June 22 . . . Fanchon, The Cricket
June 23 . . . Asmodeus and Jenny Lind
June 25 . . . Macbeth
June 26 . . . Lucretia Borgia and The Irish Tutor
June 27 . . . Othello

Othello...Charles Plunkett
Iago.....Emma Waller

June 28 . . . The Lady of Lyons and Jumbo Jam

1865 (Cont'd)

WHITE'S HALL (Cont'd)

PLUNKETT'S DRAMATIC TROUPE (Cont'd)

June 29 . . . The Duchess of Malfi and Bombastes Furioso
The Duchess...Emma Waller
Frederick..Chas. Plunkett
July 1 . . . . Naomi, The Deserted
July 3 . . . . Guy Mannering
July 4 . . . . Joan of Arc, The Sergeant's Wife, and Dumb Belle
July 6 . . . . Lady Audley's Secret
July 7 . . . . Hamlet and Perfection
July 12 . . . Naomi, The Deserted and A Kiss in the Dark
July 13 . . . Macbeth
July 14 . . . Romeo and Juliet and Paddy Miles' Boy
July 15 . . . Uncle Tom's Cabin (Matinee)
The Stranger and The Rough Diamond (Night)

J. C. MEYER'S COMPANY
(McKean Buchanan and Virginia Buchanan)

Dec. 20 . . . Richelieu
Dec. 21 . . . London Assurance
Dec. 22 . . . The Merchant of Venice and Used Up
Dec. 23 . . . Macbeth

1866

WHITE'S HALL

J. C. MEYER'S COMPANY
(McKean Buchanan and Virginia Buchanan)

Jan. 17 . . . Richard III(?) and Waiting for the Verdict
Jonathan Rosedale.....Mr. Buchanan
Martha Rosedale..Virginia Buchanan
Sarah Saw.....Miss Orton

THE NEW YORK EXCELSIOR COMPANY
(Dollie Ingersoll, Mrs. Burroughs, Mr. Thorne, Mr. Brydges, Mr. Pemberton)

July 21 . . . Camille and The Widow's Victim

(J. W. Hill, H. S. Murdock, W. H. Partello, J. B. McGill, Dollie Ingersoll, Mrs. Burroughs)

July 28 . . . Don Caesar de Bazan and Paddy Miles' Boy
July 30 . . . The Ticket of Leave Man
July 31 . . . The Lady of Lyons and The Hole in the Wall
Aug. 1 . . . Ten Nights in a Bar Room
Aug. 2 . . . Black Eyed Susan and The Maniac Lover
Aug. 3 . . . All That Glitters Is Not Gold, Battle Field of Shiloh, and The Happy Cobbler

1866 (Cont'd)

WHITE'S HALL (Cont'd)

THE NEW YORK EXCELSIOR COMPANY (Cont'd)

Aug. 4 . . . . The Ticket of Leave Man
Aug. 5 . . . . Still Waters Run Deep and Good for Nothing
Aug. 8 . . . . Lucretia Borgia and The Limerick Boy
Aug. 9 . . . . Othello
Aug. 10 . . . Momentous Question and The Dumb Belle
Aug. 11 . . . Don Caesar de Bazan and A Kiss in the Dark
Aug. 13 . . . The Stranger
Aug. 14 . . . Honeymoon and The Dumb Belle

FRANK J. WITCHER COMPANY
(McKean Buchanan and Virginia Buchanan)

Dec. 6 . . . . Richelieu
Dec. 7 . . . . London Assurance
Dec. 8 . . . . The Octoroon (Matinee)
Richard III (Night)
Dec. 10 . . . Macbeth
Dec. 11 . . . Uncle Tom's Cabin
Dec. 12 . . . Hamlet
Dec. 13 . . . Rob Roy
Dec. 14 . . . The Merchant of Venice and Used Up
Dec. 15 . . . Ten Nights in a Bar Room (Matinee)
Pizarro and Nick of the Woods (Night)

1867

FORSTER'S GRAND CONSTELLATION

Jan. 7 . . . . Don Caesar de Bazan and Our Gal
Jan. 8 . . . . East Lynne and The Happy Cobbler
Jan. 9 . . . . Fanchon, The Cricket
Jan. 11 . . . Colleen Bawn
Jan. 12 . . . The Streets of New York

ACADEMY OF MUSIC COMPANY
(Helen Western and James A. Herne)

Oct. 28 . . . Flowers of the Forest and Paddy Miles' Boy
Oct. 30 . . . The Spy of St. Mark and Jenny Lind
Oct. 31 . . . East Lynne
Nov. 1 . . . . Camille
Nov. 2 . . . . The French Spy and Solon Shingle

[?]
Dec. 2-7 . . . The Black Crook

DETROIT ATHENEUM COMPANY
(Rachel Johnson and Barney Macauley)

Dec. 25 . . . Caste

WHITE'S HALL (Cont'd)

JEAN DAVENPORT
(J. H. Taylor, supporting star)

Jan. 10 . . . Elizabeth, The Queen
Jan. 11. . . . Mary Stuart

WESTERN AND HERNE

Jan. 14 . . . East Lynne
Jan. 15 . . . Miami
Jan. 16 . . . The Spy of St. Marks

MURRAY AND ELLSLER
(Marietta Revel, J. E. Connelly, W. C. Pope)

Jan. 17 . . . The Broken Sword and The Tight Rope

BARNEY MACAULEY

Mar. 9,10 . . Extremes
Mar. 11 . . . The Ticket of Leave Man
Mar. 12 . . . Hamlet
Mar. 13 . . . She Stoops to Conquer and Our Neighbor's Wife
Mar. 14 . . . The Duellist
Mar. 16 . . . Colleen Bawn
Mar. 18 . . . Colleen Bawn
Mar. 23 . . . Leah, The Forsaken and Our Neighbor's Wife
Mar. 24 . . . Leah, The Forsaken and The Rough Diamond
Mar. 25,26 . East Lynne
Mar. 27 . . . The Lady of Lyons
Mar. 28 . . . Lucretia Borgia
Mar. 30,31 . . Griffith Gaunt
Apr. 1 . . . . Our American Cousin
Apr. 2 . . . . Caste
Apr. 3 . . . . Liberty, Equality, Fraternity and Honeymoon
Apr. 4 . . . . The Stranger and The Maid of Munster
June 8 . . . . Extremes
June 9 . . . . Money
June 11 . . . The Soldier's Daughter and The Taming of the Shrew
June 12 . . . The Marble Heart
June 13 . . . The Hidden Hand
June 16,17 . . The Sea of Ice
June 18 . . . London Assurance
June 24 . . . Leah, The Forsaken
June 25 . . . Ingomar
June 26 . . . The School for Scandal
June 27 . . . Macbeth
June 29 . . . The Ticket of Leave Man
July 1 . . . . The Streets of New York
July 3 . . . . The Streets of New York and All That Glitters Is Not Gold

WHITE'S HALL (Cont'd)

BARNEY MACAULEY (Cont'd)

July 4 . . . . Bamboozlin' and Love in '76 (Matinee)
Robert MacCaire and Toodles (Evening)
July 6 . . . . Morning Call, Bull in the China Shop, and Caste
Sept. 14 . . . Love's Sacrifice
(G. F. Devere and Cordelia Coppell)

Sept. 15 . . . The Lady of Lyons
Sept. 16 . . . All That Glitters Is Not Gold and The Lottery Ticket
Sept. 17 . . . Still Waters Run Deep
Sept. 18 . . . She Stoops to Conquer

(Edwin Booth, star)

Sept. 21 . . . Hamlet
Sept. 22 . . . The Merchant of Venice
Sept. 23 . . . Richelieu
Sept. 24 . . . Othello
Sept. 25 . . . Hamlet
Sept. 26 . . . The Lady of Lyons (Matinee)
Richard III (Evening)

(Fanny B. Price, star)

Oct. 14 . . . Heart of the Wald
Oct. 16,17 . . Foul Play and Fanchon
Oct. 19,21 . . The Octoroon
Oct. 22 . . . Lucretia Borgia
Oct. 23,24 . . Nobody's Daughter
Oct. 26 . . . Our American Cousin

(Frank Mayo, star)

Oct. 27 . . . Hamlet
Oct. 28 . . . Macbeth
Oct. 29 . . . The Corsican Brothers
Oct. 31 . . . Oliver Twist and Bull in the China Shop
Nov. 2-4 . . . Under the Gaslight
Nov. 5 . . . . The Streets of New York

(The Leffingwells, stars)

Nov. 9-11 . . Cinerella and Too Much for Good Nature
Nov. 12 . . . Aladdin
Nov. 13 . . . Fra Diavolo
Nov. 14 . . . Cinderella
Nov. 20 . . . Liberty, Equality, Fraternity

LANERGAN AND GLADSTANE
(J. W. Lanergan and Mary Gladstane)

Nov. 22 . . . Elizabeth
Nov. 24 . . . The Honeymoon and Simpson and Company

1868 (Cont'd)

WHITE'S HALL (Cont'd)

LANERGAN AND GLADSTANE (Cont'd)

Nov. 25 . . . Lady Audley's Secret and A Cockney in Corsica
Nov. 28 . . . The Stranger and Robert MacCaire

1869

BARNEY MACAULEY'S COMPANY

Apr. 5 . . . . The Hunchback
Apr. 6 . . . . Belle of the Season
Apr. 7 . . . . East Lynne
Apr. 8 . . . . London Assurance
Apr. 9 . . . . An Unequal Match and The Quiet Family
May 11 . . . . Frou Frou
May 31 . . . . The School for Scandal
June 1,2 . . . The School for Scandal
June 4 . . . . Leah, The Forsaken
June 5 . . . . The Quiet Family

(Annie Ward Tiffany and E. E. Tiffany)

July 3-5 . . . The Household Fairy and The Morning Call

BARNEY MACAULEY'S COMPANY

Sept. 7 . . . The Toodles and the DeLave Constellation (Acrobats)
Sept. 17 . . . The Dumb Belle and The Spectre Bridegroom
Sept. 18 . . . The Spectre Bridegroom
Sept. 27,28 . The Female Detective and An Object of Interest

(Charlotte Crabtree, star)

Sept. 29 . . . Captain Charlotte and Andy Blake
Sept. 30 . . . Uncle Tom's Cabin
(Lotta [Charlotte Crabtree] as Topsy, with Messrs. Church, Gotthold, Whitney, Johnson, Barton, Locke, Moore, Mehen, Curley, Haneker, Broadwell; Misses Morris, Neff; Mesdames McManus, Moore)

Oct. 2 . . . . Object of Interest, Family Jars, and The Good For Nothing

MCKEE RANKIN

Nov. 13 . . . Rip Van Winkle

KEAN BUCHANAN AND LAURA PAIGE

Dec. 22-24 . . "Farce and drama" (?)
Dec. 24 . . . Uncle Tom's Cabin

WHITE'S HALL (Cont'd)

R. E. J. MILES COMPANY
(Edwin Forrest, star; with Mr. Harris, R. E. J. Miles, Miss Lilie)

Jan. 10 . . . Richelieu
Jan. 11 . . . Virginius
Jan. 12 . . . Othello
Jan. 13 . . . Jack Cady
Jan. 14 . . . King Lear

JAMES MACE AND JOHN HIEHAN COMPANY

Mar. 17 . . . The Soldier of Aaron and Tom and Jerry

JOHN DILLON COMEDY TROUPE

May 2 . . . . [?]

NEW YORK THEATRE COMPANY
(Marietta Ravel)

May 4 . . . . The French Spy

B. MACAULEY AND RACHEL JOHNSON

May 9,10 . . . Rosedale
May 11,12 . . Frou Frou
May 13 . . . . The World of Fashion and Turn Him Out
May 14 . . . . She Stoops to Conquer

LAURA KEENE COMPANY

Aug. 26 . . . Hunted Down
Aug. 27 . . . Our American Cousin

MINNIE GRAY'S COMBINATION

Oct. 26-28 . . Cle Cle

JOHN E. OWENS

Nov. 4,5 . . . Everybody's Friend and Solon Shingle

N. C. FORRESTER

Nov. 15 . . . Jones' Baby and Jessie Brown
Nov. 16 . . . East Lynne and Tot
Nov. 17 . . . Colleen Bawn
Nov. 18 . . . The Three Guardsmen
Nov. 19 . . . Under the Gaslight
Nov. 21 . . . Satan in Paris
Nov. 22 . . . The Streets of New York
Nov. 23 . . . The Honeymoon, The Queen's Page, and Trouble in Toledo

1871

WHITE'S HALL (Cont'd)

LUCY RUSHTON
(W. C. Pope, L. P. Roys, Mrs. Lowery)
Apr. 24 . . . [?]
Apr. 25 . . . The Red Hand
Apr. 26 . . . The Sea of Ice

JOSEPH K. EMMETT
June 19,20 . . Fritz Our Cousin German

LINGARD AND DUNNING
(Blanche Galton, Frank Evans, John Matthews, B. Dunning, D. Duncan, William Lingard, Alice Dunning)
Oct. 11 . . . Naval Engagements and Marriage at Any Price

FANNY B. PRICE
Oct. 12 . . . Nobody's Daughter
Oct. 13 . . . Rip Van Winkle
Oct. 14 . . . Bertha the Beautiful Sewing Machine Girl

SHERRY'S NEW YORK THEATRE
(D. E. Ralton, F. Montford, R. Slavin, C. D. Ogden, F. Sidney, W. A. Aughton, Kitty Baker, Mrs. S. A. Baker, Mrs. F. C. Wells, Mrs. Amy Montford, Mrs. Julia Blake, M. J. Jordon, W. Redmond, W. Rundle, M. K. Fehr, W. Briggs, Fotis, J. F. Sherry)
Nov. 13 . . . The Lottery of Life
Nov. 14 . . . The Red Light
Nov. 15 . . . Rip Van Winkle
Nov. 16 . . . Leah the Forsaken and Turn Him Out
Nov. 17 . . . The Long Strike

ALBERT W. AIKEN
Nov. 23 . . . The Witches of New York

FANNY JANAUSCHEK
Nov. 24 . . . Deborah
Nov. 25 . . . Macbeth

LYDIA THOMPSON AND HER BRITISH BLONDES
Dec. 1 . . . . Bluebeard

1872

THE WHEELER OPERAHOUSE

MAGGIE MITCHELL
(L. R. Shewell, H. S. Murdock, W. M. Ward, Lizzie Anderson, Henry Hudson, Jennie Anderson)
Jan. 8 . . . . Little Barefoot

WHEELER'S (Cont'd)

MAGGIE MITCHELL (Cont'd)

Jan. 9 . . . . Fanchon
Jan. 10 . . . The Pearl of Savoy

J. H. TAYLOR COMPANY
(Mrs. Macready, Annie Sefton, Fanny Reeves, Mr. Sefton)

Jan. 15 . . . The Merchant of Venice
Shylock.....Mrs. Macready

N. C. FORRESTER

Jan. 29 . . . Bertha the Beautiful Sewing Machine Girl
Jan. 30 . . . East Lynne and Trouble in the Family
Jan. 31 . . . Jessie Brown and Nicodemus

LISA WEBER

Feb. 12 . . . O'Calligan and Little Mephisto
Feb. 13 . . . The Irish Emigrant and Pluto
Feb. 14 . . . How to Make Home Happy and La Sonambula

THE MARIOTTI TROUPE

Feb. 26 . . . Lucretia Borgia
Feb. 27 . . . Lucia di Lammermoor

E. H. SOTHERN

Mar. 21 . . . Our American Cousin
Mar. 22 . . . David Garrick

JOSEPH JEFFERSON

Apr. 20 . . . Rip Van Winkle
Rip Van Winkle...Mr. Jefferson
Dame Gretchen....Anne Hathaway
Derick.....George W. Mitchell

BUFFALO BILL

Apr. 24,25 . . Scouts of the Prairie and Red Deviltry As It Is

JOSEPH K. EMMETT

Apr. 30 . . . Fritz Our Cousin German

MRS. D. P. BOWERS
(The McCollum Company)

May 6 . . . . Lady Audley's Secret
May 7 . . . . Elizabeth, Queen of England
May 8 . . . . Camille
May 9 . . . . Mary Stuart

WHEELER'S (Cont'd)

JANE COOMBS
(A. D. Bradley, Marie Bates, J. B. Curran, Frederick Robinson, Mr. Coleman)

May 16 . . . . London Assurance
May 17 . . . . The Hunchback
May 18 . . . . The School for Scandal

LINGARD AND DUNNING

May 24 . . . . A Pretty Piece of Business, Lingard Sketches, and The Widow Hunt
May 25 . . . . David Garrick

PALMER COMPANY

June 2. . . . The Black Crook

JANE COOMBS
(Ellsler Company: Harold Fasberg, L. F. Barnet, Charles C. Jordon, Laura Don, J. B. Curran)

Sept. 16 . . . The School for Scandal
Sept. 17 . . . The World of Fashion
Sept. 18 . . . Romeo and Juliet

LA GRISHF(?) COMEDY COMPANY

Nov. 18 . . . The Poor Gentleman
Nov. 19 . . . The Serious Family
Nov. 20 . . . Grounds for Divorce
Nov. 21 . . . Ireland As It Was

McKEE RANKIN
(Kate Morris, J. H. Runie, T. J. Landon)

Nov. 25-28 . . Rip Van Winkle

JOHN E. OWENS

Nov. 29 . . . Everybody's Friend and Solon Shingle
Nov. 30 . . . Slasher and Crasher

MRS. D. P. BOWERS

Dec. 16 . . . Lady Audley's Secret
Dec. 17 . . . Camille
Dec. 18 . . . Mary Stuart

RACHEL AND BARNEY MACAULEY

Dec. 23,24 . . Frou Frou
Dec. 25 . . . Extremes
Dec. 26 . . . East Lynne
Dec. 27 . . . Old Heads and Young Hearts
Dec. 29 . . . Caste
Dec. 30 . . . Suspicion

WHEELER'S (Cont'd)

MACAULEY COMPANY
(Rachel Macauley, Barney Macauley, Miss McHenry, Mrs. Jamison, Messrs. John Marble, Otes, Russell)

Jan. 2 . . . . Extremes
Jan. 3 . . . . Leah
Jan. 4 . . . . Lucretia Borgia

FRANK MAYO
(Miss Hawthorne, Miss Meyer)

Jan. 8,9 . . .Davy Crockett and The Streets of New York

BUFFALO BILL and TEXAS JACK
(Ned Buntline, Mlle M'chacchi, Else Carfacio)

Jan. 13 . . . Scouts of the Prairie and Red Deviltry As It Is

EDWIN ADAMS
(New York Dramatic Company)

Jan. 14,15 . .Enoch Arden

THE LINGARDS

Feb. 14,15 . .Life's Dream
Mar. 6 . . . .The Day After the Wedding

STETSON'S COMPANY

Mar. 21,22 . .[?]

FANNY B. PRICE

Apr. 2-4 . . .Little Nell and Fidelia
Apr. 5 . . . Arrah No Pogue and Rosedale

THE HOWARDS

Apr. 14 . . . Uncle Tom's Cabin
Topsy....Mrs. G. C. Howard
St. Clair.....Mr. Howard

CHARLES FURBISH COMPANY
(Sam Ryan, George Farran, Georgia Langly, Dollie Pike, Cassie Trag, Mrs. Grattan, George Boniface, Chas. Loveday, M. B. Snyder, B. C. Porter, Minnie Maddern)

Apr. 21 . . . Divorce

EDWIN BOOTH
(McVicker's Company: Miss McAllister, W. Jones, J. M. Barron, Mrs. Sylvester Post, James Stark, Julia Blake)

Apr. 28 . . . Richelieu
Apr. 29 . . . Hamlet
Apr. 30 . . . Richard III

WHEELER'S (Cont'd)

JANE COOMBS
May 1 . . . The Stranger . . and . . . London Assurance
The Stranger..Mr. H. A. Landon
Mrs. Haller.....Miss Coombs

JOE JEFFERSON
May 5,6 . . Rip Van Winkle

RACHEL MACAULEY
May 19,20 . . Becky Sharp
May 21 . . . Lucretia Borgia and Bull in the China Shop
May 22 . . . Belle of the Season
May 23 . . . Oliver Twist

JANE COOMBS
June 6 . . . Romeo and Juliet

FURBISH'S FIFTH AVENUE COMBINATION
(George Boniface, Ada Monk, Amelia Harris)
Sept. 15 . . Divorce
Sept. 16 . . David Garrick and Little Toddlekins
Sept. 17 . . Divorce
Sept. 18 . . Alixe

W. H. LINGARD
Sept. 23 . . The New Magdalen

JANAUSCHEK
Oct. 16 . . Mary Stuart
Oct. 17 . . Chesney Wold
Oct. 18 . . Henry VIII

JOSEPH MURPHY
Oct. 20,21 . Help

BUFFALO BILL AND TEXAS JACK
(William Cody and J. B. Omohondro; Wild Bill Hickock, Mlle Morlacchi)
Nov. 18 . . Scouts of the Prairie

CHARLOTTE CUSHMAN
(McVicker's Company)
Nov. 24,25 . Guy Mannering
Nov. 26 . . Macbeth

MAFFIT AND BARTHOLOMEW
Nov. 27 . . Flick and Flack
Clown.....James Maffit
Pantaloon..W. H. Bartholomew
Harlequin.....Charles Ravel

1873 (Cont'd)

WHEELER'S (Cont'd)

HOOLEY'S COMEDY COMPANY
(Mr. Blaisdell, Mr. Salsbury, Mr. Bishop, George Giddons, Sidney Crowell, Miss Meek, Mrs. Adler)

Dec. 5 . . . . Peril
Dec. 6 . . . . Caste
Dec. 8 . . . . Checkmated

FOX AND DANIER

Dec. 18,19 . . Humpty Dumpty

1874

TOMASSO SALVINI

Jan. 2 . . . . Hamlet

McVICKER'S COMPANY

Jan. 9 . . . . Money
Jan. 10 . . . The Irish Heiress and All in the Wrong
Jan. 14 . . . Little Nell
Jan. 15 . . . Fidelia, or The Fire Waif

E. H. SOTHERN

Jan. 17 . . . David Garrick (Matinee)
Our Country Cousin (Evening)

ROBERT McWADE

Jan. 30,31 . . Rip Van Winkle

THE LINGARDS

Feb. 12 . . . La Tentation
Feb. 13 . . . Dianede De Lys

EDWIN BOOTH
(McVicker's Company)

Feb. 16 . . . The Merchant of Venice
Shylock.....Edwin Booth
Portia.....Bella Bateman
Old Gobbo...J. H. McVicker
Feb. 17 . . . Hamlet
Feb. 18 . . . Don Caesar de Bazan (Matinee)
Othello (Evening)
Feb. 19 . . . Richelieu

BUFFALO BILL AND TEXAS JACK

Mar. 21 . . . The Scouts

WHEELER'S (Cont'd)

Lawrence Barrett
(T. W. Davy's Company, Louise Hawthorne)
Mar. 27 . . . Richelieu
Mar. 28 . . . Rosedale (Matinee)
Richard III (Evening)

J. K. EMMETT
Apr. 1 . . . Fritz Our Cousin German

WALLACK'S NEW YORK COMPANY
(Mr. Stoddard, Julia Gaylord)
Apr. 2 . . . . The Long Strike
Apr. 3 . . . . The Secret Marriage
Apr. 4 . . . . The Long Strike

MRS. D. P. BOWERS
(J. C. McCollum, Academy of Music Company)
Apr. 6 . . . . Lady Audley's Secret
Apr. 7 . . . . Elizabeth
Apr. 8 . . . . East Lynne
Apr. 9 . . . . Mary Stuart
Apr. 10 . . . .Marie Antoinette
Apr. 11 . . . Macbeth

FURBISH'S FIFTH AVENUE COMBINATION
Apr. 13 . . . Alixe
Apr. 14 . . . Led Astray
Apr. 15 . . . Divorce

F. S. CHANFRAU
Apr. 22 . . . Kit, The Arkansas Traveler

MAGGIE MITCHELL
Apr. 23 . . . Jane Eyre
Apr. 24 . . . Fanchon
Apr. 25 . . . The Pearl of Savoy

LOTTA
(Charlotte Crabtree, E. A. Locke)
Apr. 29 . . . The Little Detective
Apr. 30 . . . Zip, or Point Lynde Light

BAKER AND FARRON
(Ellsler's Dramatic Company)
June 26 . . . Chris and Lena

GEORGE L. FOX
Aug. 11,12 . . Humpty Dumpty
Humpty Dumpty....George L. Fox
Pantalone.....C. K. Fox

WHEELER'S (Cont'd)

E. T. STETSON'S COMPANY
(Dollie Birdwell, George Morris, E. C. McCall)
Aug. 18,19 . . Neck and Neck

FURBISH'S FIFTH AVENUE COMPANY
Sept. 16 . . . Divorce
Sept. 17 . . . Mons. Alphonse
Sept. 18 . . . Madeline Morel
Sept. 19 . . . Geneva Cross

PALMER COMPANY
Sept. 28 . . . The Black Crook

W. J. FLORENCE
(Barney Macauley Company)
Oct. 14 . . . The Irish Emigrant and Handy Andy
Oct. 15 . . . Dombey and Son and The Irish Lion

JOSEPH JEFFERSON
Oct. 16 . . . Rip Van Winkle

MAJILTON'S COMEDY COMPANY
Oct. 27 . . . Ding Dong
Oct. 28 . . . Farrago

THE WALLACE SISTERS
(Jennie, Minnie, Maud)
Oct. 31 . . . Little Dorrit, and Minnie's Luck

JANAUSCHEK
(New York Star Company)
Nov. 11 . . . Mary Stuart
Nov. 12 . . . The Earl of Essex

ROBERT McWADE
Dec. 16,17 . . Rip Van Winkle

1875

ADELAIDE NEILSON
Jan. 22 . . . Romeo and Juliet
Jan. 23 . . . Much Ado About Nothing

EDWIN ADAMS
Mar. 29 . . . Enoch Arden
Mar. 30 . . . Hamlet

WHEELER'S (Cont'd)

MRS. F. W. LANDER (Jean Davenport)
Apr. 2 . . . . Marie Antoinette
Apr. 3 . . . . Anthony and Cleopatra

LOTTA
(Charlotte Crabtree, E. A. Locke)
Apr. 30 . . . Musette
Apr. 31 . . . Zip (Matinee)
Little Nell (Evening)

EDWIN ADAMS
(John Marble, Mrs. Arlington)
May 5 . . . . Wild Oats

CHARLES FURBISH'S COMPANY
May 31, June 1 . The Two Orphans

F. D. LANGLER
June 5 . . . . . The Chimney Corner and The Lottery Ticket

MARION TAYLOR COMBINATION
Sept. 10,11 . . Bulls and Bears and Madame Rose

GEORGE FOX
Sept. 15 . . . Humpty Dumpty

CHARLOTTE THOMPSON
Sept. 25 . . . Jane Eyre
Jane Eyre.....Miss Thompson
Rochester.....Mr. Sheridan
Mrs. Fairfax...Mrs. Sol Smith
Brockhurst.....Mr. Sol Smith
Colonel Dent.....Mr. Stratton
Jacob Buttercup...Mr. Wallace

FURBISH'S COMPANY
(George Boniface, Harry Hawk, George Ryer,
W. H. Leffingwell)
Oct. 6,7 . . . The Two Orphans
Oct. 8 . . . . David Garrick and Romeo Jaffer Jenkins

MRS. D. P. BOWERS
(Henry Abbey's Dramatic Company: J. C. McCollum,
C. W. Couldock, Mr. Butler, Miss Conway, Miss Brooks)
Nov. 24 . . . Lady Audley's Secret
Nov. 25 . . . .Lucretia Borgia and The Chimney Corner
Nov. 26 . . . The Hunchback

1875 (Cont'd)

WHEELER'S (Cont'd)

NICK ROBERTS
Dec. 4 . . . . Humpty Dumpty

FRANK MAYO
Dec. 6,7 . . . Davy Crockett
Davy Crockett.....Frank Mayo
Eleanor Vaughn..Josephine Laurens
(Also Messrs. Dunn, Laurens, Charles, Bingham, Hudson, Buckingham, and Mrs. Walcott)

GEORGE FOX
Dec. 10 . . . .Humpty Dumpty

EFFIE ELLSLER
(Mr. Pendleton, R. E. Graham, J. B. Curran, Joseph E. Whitney, Mr. Fitzgerald, Mr. Meredith)
Dec. 13 . . . .As You Like It
Rosalie.....Miss Ellsler
Orlando.....Mr. Pendleton
Touchstone....R. E. Graham
Adam.....J. B. Curran

MAGGIE MITCHELL
(William Harris)
Dec. 24 . . . Fanchon
Dec. 25 . . . The Pearl of Savoy

1876

FRANK FRAYNE
Jan. 4,5 . . . Si Slocum

BARRY SULLIVAN
(Ellsler's Dramatic Company)
Jan. 17 . . . Richard III
Jan. 18 . . . Hamlet
Hamlet.....Mr. Sullivan
Ophelia.....Effie Ellsler
Laertes.....Mr. Calheart
Claudius..Mr. Harry Meredith
Gertrude.....Miss Vaders

McKEE RANKIN
(Samuel Piercy, Miss Meyers, Miss Blandet)
Jan. 21 . . . The Two Orphans
Jan. 22 . . . Rip Van Winkle

WHEELER'S (Cont'd)

FRANK MAYO
Feb. 3 . . . . Davy Crockett

SANFORD'S COMPANY
(Nellie Johnson, Hattie Irwin)
Feb. 4,5 . . . Uncle Tom's Cabin

PARMALEE AND LAURENT
(M. H. Parmalee and Edna Laurent)
Feb. 14,15 . . Honeymoon

JOHN E. OWENS
(Sterling Dramatic Company)
Mar. 9 . . . . Solon Shingle and The Widow's Victims

BUFFALO BILL AND TEXAS JACK
Mar. 17 . . . The Scouts

EFFIE ELLSLER
Mar. 20 . . . As You Like It
Mar. 21 . . . Romeo and Juliet

EDWIN BOOTH
(McVicker's Company)
May 10 . . . . Hamlet
Hamlet.....Mr. Booth
Ophelia....Ellen Cummings
Gravedigger..Mr. McVicker
May 11 . . . . The Merchant of Venice
Shylock.....Edwin Booth
Bassanio.....F. E. Warde
Portia.....Ellen Cummings
Jessica.....Emma Marble
Lorenzo.....Frank Marble
Gobbo.....Mr. McVicker
May 12 . . . . Richelieu
May 13 . . . . Othello
May 14 . . . . Henry VIII and Taming of the Shrew

JOHN T. RAYMOND
(Henry Abbey Dramatic Company,
Kate Meek, C. W. Couldock)
May 15,16 . . Colonel Mulberry Sellers

E. H. SOTHERN
May 17 . . . . Our American Cousin

THE FIFTH AVENUE COMPANY
June 16,17 . . Pique

WHEELER'S (Cont'd)

KATE CLAXTON
(Union Square Theatre Company, James O'Neill)
Aug. 3 . . . . Conscience

FURBISH'S FIFTH AVENUE COMPANY
Sept. 12 . . . Divorce
Fanny Ten Eyck....Miss Irving
Alfred.....Frank Evans
Lu Ten Eyck.....Dollie Pike
Leffingwell.....Harry Hawk
Sept. 13 . . . Article 47

GENEVIEVE ROGERS
(Frank Aiken's Company, Annie Mortimer, George Ober, J. E. Nugent, Marian Denning)
Sept. 23 . . . Maud Muller

BOOTH'S NEW YORK COMPANY
Oct. 25 . . . Julius Caesar
Brutus.....E. L. Davenport
Cassius.....Lawrence Barrett
Mark Anthony.....F. E. Warde
Caesar.....E. K. Collier
Portia.....Miss Proudfoot
Casca.....Harry Langdon

ROSE EYTINGE
Oct. 30 . . . Rose Michel
Oct. 31 . . . Geneva Cross
Gabrielle.....Rose Eytinge
Cassandre.....Miss Vanderen
Reil DuBurge....Mr. Egberts
Simon Couchet...E. A. Locke
Martagon.....Miss Waldon

LUCILLE WESTERN
(R. E. Stevens Combination: Miss Pennoyer, Cornelia Carlysle, Monte Ransome, Barbara Hare, Mr. Ogden, W. J. Gilbert, Mr. Farren)
Nov. 13 . . . East Lynne
Nov. 14 . . . The Green Bushes

AUGUSTA DARGON
(George Beck Company)
Nov. 23 . . . Macbeth
Macbeth.....James H. Taylor
Lady Macbeth....Miss Dargon
Duncan.....Charles Loveday
Macduff.....James Nagle

1876 (Cont'd)

WHEELER'S (Cont'd)

AUGUSTA DARGON (Cont'd)
Nov. 24 . . . Henry VIII
Nov. 25 . . . London Assurance (Matinee)
Camille (Evening)

DALY'S FIFTH AVENUE COMPANY
(Jane Coombs, Alice Gray, Ada Gilman, Elsie Moore, Merce Charles, Mary Wharton, Robert Warren, Owen Fawcett, Charles McClerog, John Moore, D. H. Harkins, Henry Crisp, B. T. Ringgold, C. D. Baldbridge)
Dec. 4 . . . . Pique

MR. AND MRS. W. N. GRIFFITH
(Mr. Wilson, Miss Eva Cross)
Dec. 19,20 . . A Case for Divorce

1877

BOUCICAULT COMEDY COMPANY
Jan. 5 . . . . Forbidden Fruit

JOHN T. RAYMOND
(Abbey's Dramatic Company)
Jan. 17 . . . Colonel Mulberry Sellers

LAWRENCE BARRETT
Feb. 2 . . . . Richelieu
Feb. 3 . . . . Man O' Airlee (Matinee)
Hamlet (Evening)

JOHN THOMPSON
Feb. 21 . . . The World on Wheels and The Hackman and His Sweetheart

JANAUSCHEK
Mar. 20 . . . Deborah

RACHEL MACAULEY
MAr. 21 . . . Romeo and Juliet
Mar. 22 . . . East Lynne

ROBERT McWADE
Mar. 24 . . . Rip Van Winkle

FRANK MAYO
Mar. 27 . . . Davy Crockett

WHEELER'S (Cont'd)

JOHN E. OWENS
Apr. 10 . . . Our Boys

TEXAS JACK
Apr. 18 . . . Texas Jack in the Black Hills

CHARLES POPE
(R. Dalton, Rosa Rand, C. A. Stedman, W. H. Wallace, J. W. Hayne)
Apr. 20,21 . . Sampson

HENRIETTA CHANFRAU
(Clifton Tayleur's Company)
May 3 . . . . Parted
May 4 . . . . Jealousy
May 5 . . . . Was She Right (Matinee)
London Assurance (Evening)

KATE CLAXTON
May 17 . . The Two Orphans

JOHN THOMPSON
May 26 . . . . Mose the Ol' Clo' Man

R. E. J. MILES' COMPANY
(J. R. Haley, J. Sheridan, G. Thompson, Nina Faith)
May 27 . . . . Uncle Tom's Cabin

GEORGE RIGNOLD
Sept. 21,22 . . Henry V

THE LANGHAMS (M. V. Langham)
Oct. 1 . . . . Our Boardinghouse

THE FRANK FRAYNES (Kentucky Rifle Team)
Oct. 2,3 . . . Si Slocum

GEORGE W. KNIGHT
(The Worrel Sisters)
Oct. 9 . . . . A Game of Chess

ROBERT McWADE
Nov. 2,3 . . . The Fern

EFFIE ELLSLER
Nov. 10 . . . Fanchon

1877 (Cont'd)

WHEELER'S (Cont'd)

McKEE RANKIN
(Kitty Blanchard, Alfred Bowers, Miss Goldthwaite)
Nov. 17 . . . The Danites

HENRIETTA CHANFRAU
(Frank Mordaunt)
Nov. 28 . . . Parted
Nov. 29 . . . Otto or A Game of Chess

F. C. BANGS
(Kitty Wilson, Eva West, Thomas Chapman, Frank Roberts)
Dec. 5-7 . . . The Soldier's Trust

BUFFALO BILL
Dec. 24,25 . . May Cody

HOWARD COMBINATION
Dec. 31 . . . .Life's Perils

1878

LOTTA
Jan. 1 . . . . Uncle Tom's Cabin

THE LINGARDS
Jan. 4 . . . . Sweethearts and Uncle Jonah
Jan. 5 . . . . Sir Simon and the Admiral (Matinee)
Heart and Crown (Evening)

M. V. LANGHAM'S COMPANY
(Miss Manheim, Miss Colville, Mrs. Dairy)
Jan. 11,12 . . Our Boarding House

SHOOK AND PALMER
(J. W. Collier, Eva French, Mr. Varrey, E. L. Tilton, Charles O'Brien, Bessie Turner, Misses Skerrett, Markley, Bascomb)
Jan. 25,26 . . A Celebrated Case

JOSEPH EMMETT
Feb. 3 . . . . Fritz

CHARLOTTE THOMPSON
Feb. 4,5 . . . Jane Eyre
Feb. 6 . . . . The Hunchback
Feb. 7 . . . . Miss Moulton

WHEELER'S (Cont'd)

FRANK MAYO
Feb. 8 . . . . Davy Crockett

MR. AND MRS. W. J. FLORENCE
Feb. 18 . . . The Mighty Dollar

NICK ROBERTS
Feb. 26 . . . Humpty Dumpty

SHOOK AND PALMER
Mar. 13,14 . . A Celebrated Case

FANNY DAVENPORT
Mar. 21 . . . As You Like It

JANAUSCHEK
Mar. 28 . . . Catherine of Russia

KATE CLAXTON
Apr. 10 . . . The Two Orphans and Frou Frou

JOHN STEVENS
Apr. 17 . . . The Unknown

SLAVIN'S COMPANY
Apr. 19 . . . Uncle Tom's Cabin

HALLAWAY AND POND
Apr. 24,25 . . Out of Bondage

BARNEY MACAULEY
Sept. 23,24 . The Messenger from Jarvis Section

THE LINGARDS
Sept. 27,28 . [?]

LOUISE POMEROY
Sept. 30
Oct. 1 . . . [?]

ADA GRAY
Oct. 9,10 . . .East Lynne

GEORGE FAWCETT ROWE
Oct. 11,12 . . David Copperfield

McKEE RANKIN
Oct. 14,15 . . The Danites

1878 (Cont'd)

WHEELER'S (Cont'd)

JOE MURPHY
Oct. 16,17 . . . [?]

R. FRASER
Oct. 18,19 . . . Humpty Dumpty

J. N. GOTTHOLD
Oct. 21-26 . . . Uncle Tom's Cabin

ROBSON AND CRANE
Oct. 29,30 . . . Our Bachelors

GEORGE BONIFACE
Nov. 1,2 . . . . The Soldier's Trust

HENRIETTA CHANFRAU
Nov. 4,5 . . . . [?]

W. J. FLORENCE
Dec. 2 . . . . . The Mighty Dollar

MODJESKA
Dec. 20,21 . . . [?]

1879

NEW YORK CRITERION COMEDY COMPANY
Jan. 18 . . . . Caste and Our Boys

UNION SQUARE THEATRE COMPANY (?)
Jan. 24,25 . . . A Celebrated Case

CHARLOTTE THOMPSON
Feb. 1 . . . . . Jane Eyre
Feb. 2 . . . . . Jane Eyre and The Hunchback

MAGGIE MOORE and J. C. WILLIAMSON
Feb. 10-12 . . . Struck Oil and The Chinese Question

NICK ROBERTS
Feb. 21 . . . . .Humpty Dumpty

MAGGIE MITCHELL
Mar. 5 . . . . . Lorle

LOTTA
Mar. 7, 8 . . . Musette and Zip

WHEELER'S (Cont'd)

DENMAN THOMPSON
Mar. 23 . . . Josiah Whitcomb

JOSEPH EMMETT
Mar. 25 . . . The New Fritz

WARDE AND BARRYMORE
(F. E. Warde, George E. Jordon, Henry Lacy, Misses Edmonson, Dalton)
Mar. 27 . . . Diplomacy

ROBERT BURDETTE
Apr. 12 . . . The Burlington Hawkeye Man

[?]
Apr. 25 . . . Uncle Tom's Cabin

FRANK MAYO
May 1 . . . . Davy Crockett

GOTTHOLD COMBINATION
Spt. 8 . . . . The Octoroon

LOUISE POMEROY
Sept. 24,25 . .As You Like It

FANNY DAVENPORT
Oct. 7 . . . . Pique
Oct. 8 . . . . London Assurance and Oliver Twist

LAWRENCE BARRETT
Oct. 17 . . . Hamlet
Oct. 18 . . . Money and Julius Caesar

BUFFALO BILL
Oct. 20 . . . May Cody

ROBERT McWADE
Oct. 29, 30 . Rip Van Winkle

JOHN T. RAYMOND
Oct. 31,
Nov. 1 . . . Wolfert's Roost

GOOFTY GOOFT'S COMBINATION
Nov. 6 . . . . Under the Gaslight

WILKINSON'S COMPANY
Nov. 8, 9 . . Uncle Tom's Cabin

1879 (Cont'd)

WHEELER'S (Cont'd)

NEIL BURGESS
(Stoddard's Company, Mr. and Mrs. George Stoddard, Harry Rich, Nellie Peck, May Taylor, Charles Dickenson, E. B. Tannehill, Miss St. John, John Wyndham)
Nov. 14,15 . . The Widow Bedott

NICK ROBERTS
Nov. 21-23 . . Humpty Dumpty

OLIVER B. BYRON AND KATE BYRON
Dec. 16 . . . Across the Continent

DRAPER'S COMPANY
Dec. 22 . . . Uncle Tom's Cabin

JOHN AND LOUISE DILLON
Dec. 21 . . . Our President

ROBERT McWADE(?)
Dec. 22 . . . Rip Van Winkle

1880

HARRY ALLEN
(W. T. Wetmer)
Jan. 5 . . . . The Union Spy

ADELAIDE NEILSON
Jan. 14 . . . Twelfth Night

JOHN STEVENS
Jan. 15, 16 . .The Unknown

LOUIS ALDRICH AND CHARLES PARSLOE
Jan. 20, 21 . .My Partner

JAMES A. HERNE
Jan. 29 . . . Hearts of Oak

MORRIS SULLIVAN
Feb. 6, 7 . . Mirror of Ireland

BARTLEY CAMPBELL'S COMPANY
Feb. 13, 14 . .The Galley Slave

WHEELER'S (Cont'd)

KATE CLAXTON
(Charles Stevenson)
Feb. 21 . . . .The Two Orphans and The Double Marriage

W. J. FLORENCE
(Davenport Bibus, Mr. and Mrs. Florence)
Feb. 24 . . . A Million

LAURA DAINTY
MAr. 15 . . . A Mountain Pink

GOTTHOLD'S COMBINATION
Mar. 16 . . . Uncle Tom's Cabin

MAGGIE MITCHELL
Mar. 18 . . . Fanchon
Mar. 19 . . . Little Barefoot

ROBSON AND CRANE
(Fraser Coulter, A. S. Lippman)
Mar. 23 . . . Comedy of Errors and A Cup of Tea

GUS WILLIAMS
Mar. 27 . . . Our German Senator

JANE COOMBS
Mar. 30,31 . . Engaged

BOSTON THEATRE COMPANY
Apr. 9, 10 . . Drink
Copeau.....Thomas Keene
Gervaise.....Miss Radel
Lantier....E. J. Buckley
Virginie.....Rose Lisle

C. L. GRAVE'S COMBINATION
(George Boniface)
Apr. 19 . . . The Soldier's Trust
Apr. 20 . . . The Queen's Evidence

[?]
Apr. 26 . . . Rip Van Winkle
Rip Van Winkle.....Fred Andrews
Gretchen.....Gertrude Nelson
Meenie.....Little Annie Gruber
Derrick.....F. T. Lindenberger

ANNA DICKENSON
Apr. 30 . . . .Queen Zenobia

WHEELER'S (Cont'd)

A. M. PALMER'S UNION SQUARE THEATRE COMPANY
May 7, 8 . . . . A Celebrated Case
The Galley Slave....E. K. Collier
Adrienne.....Carrie Wyatt

LAWRENCE BARRETT
May 26 . . . . Yorick's Love

FRANK MAYO
(Laura Don, Edouin Varry, Frank Tannehill, T. J. Martin, Marion Taylor)
May 19 . . . . Davy Crockett

NEIL BURGESS
(Haverly's Company)
May 21, 22 . . The Widow Bedott
The Widow.....Neil Burgess
The Elder..George Stoddard

JOSEPH EMMETT
May 25, 26 . . . Fritz in Ireland

HAIGH'S DRAMATIC COMPANY
Sept. 27 . . . The Child Stealer and Our Boys

B. MACAULEY
Sept. 29 . . . Uncle Dan'l

C. L. DAVIS
Oct. 1 . . . . The New England Farmer

TONY DENIER
Oct. (?) . . . Humpty Dumpty Hatched

BUFFALO BILL
Oct. 19 . . . . The Prairie Waif

LAWRENCE BARRETT
Nov. 4 . . . . The Merchant of Venice
Nov. 5 . . . . Yorick's Love and Richelieu

JOHN STEVENS
(Lottie Church)
Nov. 18 . . . Unknown
Nov. 19 . . . Passion's Slave

NICK ROBERTS
Nov. 29 . . . Humpty Dumpty

WHEELER'S (Cont'd)

MADISON SQUARE THEATRE COMPANY
Nov. 30 . . . A False Friend

ANTHONY AND ELLIS
Dec. 16 . . . Uncle Tom's Cabin

MAUD GRANGER
Dec. 20,21 . . Two Nights in Rome

1881

ROSE EYTINGE AND CYRIL SEARLE
Jan. 3 . . . . Led Astray
Jan. 4 . . . . Rose Michel

M. B. CURTIS
Jan. 6, 7 . . .Sam'l of Posen

GILMORE AND MIACO'S
Jan. 8 . . . . Humpty Dumpty

SOL SMITH RUSSELL
Jan. 10 . . . Edgewood Folks

MILTON NOBLE
(Alonzo Swartz, Sam Ryan, David R. Young, Fanny Lewis Burt, Amy Lee, Lenora Bradley)
Jan. 19 . . . The Phoenix
Jan. 20 . . . The Man of the People

SOL SMITH RUSSELL
Feb. 1 . . . . Edgewood Folks

SAMUEL PIERCY
(Annie Graham, Lewis Morrison)
Feb. 7, 8 . . .The Legion of Honor

JAY RIAL
Feb. 15, 16 . .Humpty Dumpty

BARTLEY CAMPBELL'S COMPANY
(J. N. Gotthold, W. G. Scanlon, Emily Baker, Louise Moldenhauer)
Feb. 18, 19 . .My Geraldine

MR. AND MRS. GEORGE KNIGHT
Feb. 25, 26 . .Otto A. German

WHEELER'S (Cont'd)

FANNY DAVENPORT

Feb. 28 . . . Camille

Armand.....Henry Lee
Varville.....George Martin
Gaston.....D. H. Chase
Gustave.....E. L. Davenport
Nannine.....Ada Wernell
Olympe.....Jessie Lee Randolph
Madame Prudence...Mrs. L. E. Baker
Nichette.....Emma Pierce

CHARLOTTE THOMPSON

Mar. 3 . . . . The Planter's Wife
Mar. 4 . . . . Jane Eyre
Mar. 5 . . . . East Lynne

FREDERICK PAULDING AND LODUSKA YOUNG

Mar. 7 .. . . Hamlet
Mar. 8 . . . . Fool's Livery
Mar. 9 . . . . Love of His Life

SARAH BERNHARDT

Mar. 10 . . . .Camille

WILLIE EDOUIN

Mar. 11,12 . . Dreams

ROBSON AND CRANE

Apr. 4 . . . . Sharps and Flats

THOMAS KEENE

Apr. 11 . . . Richard III

Richard III.....Mr. Keene
Duchess of York....Mrs. Allen
Queen Elizabeth..Miss Vanders

SAMUEL PIERCY

Apr. 29.30 . . The Legion of Honor

MADISON SQUARE THEATRE COMPANY
(Effie Ellsler, Henry Aveling, Annie Ellsler,
W. J. Ferguson, C. W. Couldock, Gustavus Levick,
Mrs. Carrie Jamison)

May 9 . . . . Hazel Kirke

JAY RIAL

May 14 . . . . Uncle Tom's Cabin

WHEELER'S (Cont'd)

HOEY AND HARDY
May 19 . . . . Child of the State

GROCHE HOOPER COMPANY
May 20,21 . . One Hundred Wives

ROSE EYTINGE AND FRANK ROBERTS
Aug. 15-18 . . Felice

M. B. CURTIS
(Mlle Celeste, Mrs. De Mer, Mrs. Watts)
Aug. 19,20 . . Sam'l of Posen

CHARLES L. DAVIS
Sept. 22 . . . Alvin Joslyn

HYDE AND BEHMAN
(Harry and John Kernnell, Kitty O'Neill, May Tenbroeck, John Henshaw, Lou Lingard, Jennie Satterlee, John Hammond, Mr. Muldoon)
Oct. 3 . . . . Muldoon's Picnic

LILLIAN CLEVES
Oct. 7, 8 . . Only a Farmer's Daughter

J. H. HAVERLY'S COMPANY
(Joe Polk)
Oct. 16,17 . . The Strategists

MR. AND MRS. RANKIN (McKee Rankin)
Oct. 20 . . . The Danites

GOODRICH AND THODE
Oct. 21,22 . . Grizzly Adams

JOE MURPHY
(Julia Stuart)
Oct. 25 . . . Kerry Gow

JOHN S. CLARKE
Oct. 31 . . . A Widow Hunt
Nov. 1 . . . . Heir at Law

PATTI ROSA
Nov. 2,3 . . . Furnished Rooms

CHARLES FOSTELLE
Nov. 4,5 . . . Mrs. Partington

1881 (Cont'd)

WHEELER'S (Cont'd)

GALLEY SLAVE COMPANY
(Maud Granger, Frank Evans, Gussie De Forrest, Junius Brutus Booth)
Nov. 9 . . . The Galley Slave
Nov. 10 . . . Fairfax

JOHN A. STEVENS
Nov. 22 . . . The Unknown
Nov. 23 . . . Passion's Slave

FRANK GARDNER'S COMPANY
Nov. 24-26 . . The Legion of Honor

BUFFALO BILL
Dec. 1 . . . . He-Nu-Kaw

MAGGIE MITCHELL
(L. R. Shewell)
Dec. 2 . . . . The Pearl of Savoy
Dec. 3 . . . . The Little Savage

ALICE AND LEWIS HARRISON
Dec. 9,10 . . .Photos

BARNEY MACAULEY
Dec. 12 . . . A Message from Jarvis Station

BARTLEY CAMPBELL'S COMPANY
Dec. 19,20 . . Matrimony

COLLIER'S COMBINATION
Dec. 22,23 . . The Banker's Daughter

NEW YORK THEATRE COMPANY
Dec. 26 . . . Rooms For Rent

1882

MR. AND MRS. FLORENCE
Jan. 3 . . . The Mighty Dollar
Jan. 4 . . . The Ticket of Leave Man

JEFFRIES LEWIS
Jan. 6,7 . . . Two Nights in Rome

GEORGE S. KNIGHT
Jan. 12 . . . Baron Rudolph

WHEELER'S (Cont'd)

ELLIS AND HATHAWAY
Jan. 13,14 . . Humpty Dumpty

SOL SMITH RUSSELL
Jan. 16 . . . Edgewood Folks

ROSE KEENE
Jan. 17,18 . . The Planter's Wife

BARTLEY CAMPBELL'S COMPANY
Jan. 20,21 . . My Geraldine

J. H. HAVERLY'S COMPANY
Feb. 3,4 . . . The Widow Bedott

J. M. HILL
Feb. 7,8 . . . The Deacon Crankett

MILTON NOBLES
Feb. 10 . . . Interviews
Feb. 11 . . . The Phoenix

ANNIE PIXLEY
(Ralph Detmore, William Johnson, William Seldon)
Feb. 16-18 . . M'liss

JOHN McCULLOUGH
Feb. 20 . . . Virginius
Feb. 21 . . . Richard III

ADA GRAY
(Charles Watkin's Company)
Feb. 22,23 . . East Lynne

MLLE RHEA
(Newton Gotthold)
Feb. 24 . . . Adrienne
Feb. 25 . . . Camille (Matinee)
Much Ado About Nothing (Evening)

JAMES A..HERNE
Feb. 27 . . . Hearts of Oak

ROSSI
Mar. 2 . . . . Othello

BAKER AND FARRON
Mar. 3,4 . . . Chris and Lena

WHEELER'S (Cont'd)

BARRY AND FAY
Mar. 8 . . . . Muldoon's Picnic

McKEE RANKIN
Mar. 10 . . . 49

EDWIN BOOTH
Mar. 13 . . . Hamlet

HENRIETTA CHANFRAU
(Frank Chanfrau)
Mar. 23 . . . Kit, The Arkansas Traveler
Mar. 24 . . . East Lynne
Mar. 25 . . . Camille

JOHN T. RAYMOND
Mar. 28,29 . . Fresh, The American

CORINNE
Mar. 30,31
Apr. 1 . . . Merrymakers

LEE AND RIX COMBINATION
Apr. 7,8 . . . A Celebrated Case

LOTTA
Apr. 11 . . . Bob

FRANK MAYO
Apr. 14,15 . . Davy Crockett

KATE CLAXTON
(Charles Stevenson, Henrietta Vanders)
Apr. 17 . . . The Two Orphans

CHARLOTTE THOMPSON
(C. G. Craig)
Apr. 26 . . . East Lynne and Jane Eyre

OLIVER DOUD BYRON
(Kate Byron, Charles Hagen, C. A. Gardner, Charles Gibbs)
Apr. 27 . . . Across the Continent

GUSTAVE FROHMAN AND OSCAR BERNARD'S
MADISON SQUARE THEATRE COMPANY
(Effie Ellsler, Ada Gillman, Mrs. E. L. Davenport, Kate Wilson, Perle Dudley, C. W. Couldock, Henry Lee, Frank Weston, Charles Bowser, W. B. Cahill, Frank Colfax)
May 2 . . . . Hazel Kirke

WHEELER'S (Cont'd)

ROBSON AND CRANE
May 4 . . . . Forbidden Fruit

LENTZ SANTLY BURLESQUE COMPANY
May 5 . . . . Haze-L-Kirk

JOHN McCULLOUGH
May 12 . . . . The Gladiator

JOSEPH JEFFERSON
May 13 . . . . Rip Van Winkle (Matinee)
The Rivals (Evening)
Bob Acres.....Mr. Jefferson
Mrs. Malaprop.....Mrs. John Drew, Sr.
Anthony Absolute...Frederick Robinson
Lydia Languish...Mrs. Charles Walcott
Captain Absolute.....Mark Pendleton
Lucius & Tugger.....Charles Waverly
Faulkland.....Harry Taylor
Fag.....Thomas Jefferson
David.....James Galloway
Lucy.....Lillian Lee

GUS WILLIAMS
May 15 . . . . Our German Senator

JOE POLK
(J. H. Haverly's Company)
May 16 . . . . The Strategists

WILLIE EDOUIN
May 17,18 . . .Dreams

ANNA DICKENSON
May 24 . . . . Hamlet
May 25 . . . . The Lady of Lyons

ROLAND REED AND JENNIE YOUMANS
May 30 . . . . Cheek

JOSEPH K. EMMETT
June 16 . . . Fritz in Ireland

W. J. SCANLON
Sept. 4-7 . . Friend and Foe

STANTON AND POWERS COMPANY
Sept. 6 . . . My Geraldine

WHEELER'S (Cont'd)

M. B. CURTIS
Sept. 8 . . . Sam'l of Posen

BERTHA WELBY
(Aida Trimble)
Oct. 3,4 . . . One Woman's Life

WILLIAM SCANLON
Oct. 13,14 . . Friends and Foes

ROLAND REED
Oct. 9,10 . . Cheek

LINGARD AND DUNNING
(W. H. Lingard, Alice Dunning, Harry St. Mauer, W. C. Mitchell)
Oct. 16 . . . Pink Dominoes

CHARLES A GARDNER
(Patti Rosa)
Oct. 17 . . . Karl, The Pedlar

BAKER AND FARRON
Oct. 18 . . . Max Muller

JULIA HART AND ARTHUR FORREST
Oct. 23,24 . . Florinel

AGNES HERNDON
(Lydia Denier, Edward Wodeska, Alfred Klein, La Petite Gilroy)
Nov. 4 . . . . Only A Farmer's Daughter

KIRALFY BROTHERS
Nov. 8 . . . . Around the World

MARGARET MATHER
(Walter Eytinge)
Nov. 13 . . . Romeo and Juliet

(Alexander Salvini)
Nov. 14 . . . The Lady of Lyons
Nov. 15 . . . As You Like It

JOSEPH F. WHEELOCK
Nov. 17 . . . The Marble Heart

BARNEY MACAULEY
Nov. 20 . . . The Jersey Man

WHEELER'S (Cont'd)

S. H. BARRETT COMPANY
Nov. 22 . . . Jessie James

MLLE RHEA
(William Harris, A. B. Clair)
Nov. 27 . . . Adrienne
Nov. 28 . . . Romeo and Juliet

KATE CLAXTON
Dec. 4 . . . The Two Orphans
Dec. 5 . . . The Double Marriage

HENRY MEREDITH
Dec. 8-10 . . Ranch 101

JOSEPH MURPHY
Dec. 15 . . . Kerry Gow
Dec. 16 . . . Shaun Rhue

MR. AND MRS. NAT GOODWIN
Dec. 18-20 . . The Black Flag

BENJAMIN MAGINLEY (with Mr. Thorne)
Dec. 21 . . . A Square Man

1883

MAUD GRANGER
(Harry Lacy)
Jan. 1,2 . . . The Planter's Wife

FRANK AIKEN'S COMPANY
(Agnes Hallock, Louise Baim, Genevieve Rogers, J. H. Nicholson, J. F. Ryan, John Williams, C. E. Edwards, Katherine Gray, Cordie Aiken, Kate Roberts, Frank Aiken)
Jan. 3 . . . . Maid of Arran

WILLIAM SCANLON
Jan. 5 . . . . Friend and Foe

LILLIAN SPENSER
Jan. 8 . . . . The Creole

ANNIE PIXLEY
Jan. 11 . . . Zara

WHEELER'S (Cont'd)

GEORGE S. KNIGHT
Jan. 15 . . . The Baron Rudolph

MILTON NOBLES
Jan. 19 . . . Interviews
Jan. 20 . . . The Phoenix

W. H. FITZGERALD AND DAISY RAMSDON
Jan. 24 . . . The Girl I Love

COLLIER'S COMPANY
(A. M. Palmer)
Jan. 29 . . . Lights O' London

NEIL BURGESS
Feb. 9,10 . . Josiah Allen's Wife

ENGLISH COMEDY COMPANY
Feb. 15 . . . Rooms for Rent

DALY'S COMPANY
Feb. 15,17 . . The Passing Regiment

JOHN T. RAYMOND
Feb. 23,24 . . In Paradise

SOL SMITH RUSSELL
Mar. 5 . . . . Edgewood Folks

SALVINI
(Marie Prescott, Lewis Morrison)
Mar. 7 . . . . The Outlaw

LOUIS ALDRICH AND CHARLES PARSLOE
Mar. 9,10 . . My Partner

JAMES A. HERNE
Mar. 12,13 . . Hearts of Oak

ROBSON AND CRANE
Mar. 15 . . . Sharps and Flats

GALLAGHER AND GILMORE
Mar. 22,23 . . The Devil's Auction

MAGGIE MITCHELL
Mar. 26 . . . .Lorle and Little Savage

WHEELER'S (Cont'd)

MADISON SQUARE THEATRE COMPANY
Mar. 30,31 . . Esmeralda

LOTTA
Apr. 3 . . . . Bob

JEFFRIES LEWIS
(Newton Gotthold, Frank Goodwin)
Apr. 6,7 . . . La Belle Russe

BARRY AND FAY
Apr. 11 . . . .Irish Aristocracy

GEORGE KNIGHT
Apr. 18 . . . Otto

MADISON SQUARE THEATRE COMPANY
Apr. 21 . . . Hazel Kirke

BAYLESS AND KENNEDY
Apr. 30,
May 1,2 . . Bright Lights

MR. AND MRS. JOE JEFFERSON
May 3 . . . . Rip Van Winkle

COLVILLE DRAMATIC COMPANY
(Joseph Wheelock, John Howell, H. N. Riley, Rachel Sawyer, Lizzie Jeremy, Jennie Armstrong, Messrs. Beveridge, Lamb, Jordon, Leonard)
May 4,5 . . . Taken from Life

J. W. BURTON AND DAISY RAMSDEN
Aug. 28 . . . A Diamond Mystery

MADISON SQUARE THEATRE COMPANY
Sept. 10-12 . .Young Mrs. Winthrop

W. J. SCANLON
Sept. 15 . . . Friend and Foe
Carroll Moore.....W. J. Scanlon
Pierre Fontaine.....J. R. McCann
Ambrose.....Frank Hartwell
Quentin La Font.....Mart James
Captain Rolfman.....C. H. Collins
Beckman.....H. C. Frank
Mannhelm.....J. R. Foster
Andrea.....Florine Arnold
Madame Bullville...Florence Webster
Annette.....Blanche Whitney

WHEELER'S (Cont'd)

MODJESKA
(Maurice Barrymore)
Sept. 24 . . . Cymbeline

JOSEPH JEFFERSON
(F. C. Robinson, C. Plunkett, R. L. Downing, Rosa Rand, Rose Wood, Mrs. C. Jackson, Lillie Lee, Mrs. Gonzales, H. F. Taylor, P. Shelley)
Sept. 25 . . . Cricket on the Hearth and Lend Me Five Shillings

BUFFALO BILL
Oct. 2,3 . . . [?]

ANNA DICKENSON
Oct. 7 . . . . Anne Boleyn

BAKER AND FARRON
Oct. 10 . . . The Government House

W. J. FERGUSON
Oct. 11-13 . . A Friendly Tip

Chauncy Tripp.....W. J. Ferguson
Arthur Weyburn.....W. K. Gleason
Bertie McShirley.....J. H. Farrell
Henry Anson.....Charles Herbert
Charles Anson.....Charles Sentell
J. C. Barton.....O'Dell Williams
Major Heckles.....J. R. McGarey
Ross English.....Fred Hamilton
Dan McAvoy.....George Sanford
Servant.....D. F. Browning
Julia.....Mina Gleason
Charlotte.....Ethel Remsen
Lettie.....Jennie Fisher
Rosa.....Clara Elliot

CARRIE SWAIN
Oct. 16,17 . . Cad, The Tom Boy

E. H. SOTHERN
Oct. 26 . . . .Our American Cousin
Oct. 27 . . . Brother Sam and A Regular Fix

SHOOK AND COLLIER'S COMPANY
(Mr. Bradshaw, Marian Mordant, May Wilkes, Florence Thropp)
Oct. 29 . . . .The Lights O' London

WHEELER'S (Cont'd)

BARTLEY CAMPBELL'S COMPANY
(Julia Stewart, J. F. Burns, Charles Webster, R. J. Dillon)

Nov. 6,7 . . . The White Slave

KATE CLAXTON
(Charles Atkinson, Henrietta Vaders, Mrs. FitzAllen, Mr. Stevenson, Mrs. Robinson)

Nov. 20 . . . The Two Orphans

MLLE AIMEE

Nov. 28 . . . La Jolie Parfumeuse

MLLE RHEA
(Mr. Harris)

Nov. 29 . . . La Jolie Parfumeuse
Nov. 30 . . . The School for Scandal
Dec. 1 . . . Frou Frou

DENMAN THOMPSON

Dec. 3,4 . . . Josiah Whitcomb

Uncle Josh.....Denman Thompson
Roundy.....Ignacio Martinetti
John Martin.....Myron Calice
Frederick Dolby.....Walter Gale
Cy Prime.....George A. Beane
Bill Johnson.....R. Benson
Reuben.....Eugene Van Dusen
Mr. Burroughs.....G. Adams
Sam Foster.....Daniel Nourse
Tot.....Julia Wilson
Nellie Primrose.....Isabelle Coe
Susan Martin.....Edith Murilla
Mrs. Johnson.....Edna Weedon
Aunt Matilda.....Mrs. D. Nourse
Amantha Bartlett.....F. Roberts

JOHN McCULLOUGH
(Viola Allen)

Dec. 7 . . . . Virginius
Dec. 8 . . . . Julius Caesar

BARNEY MACAULEY

Dec. 10,11 . . Uncle Dan'l and Sir John Falstaff

BROOKS DICKSON COMPANY

Dec. 13-16 . . Her Atonement
Dec. 17-19 . . Romany Rye

1883 (Cont'd)

WHEELER'S (Cont'd)

J. H. HAVERLY'S COMPANY
Dec. 31 . . . The Silver King

1884

M. W. HANLEY COMPANY
(James Kearney, J. H. Ryan, James Fox, Mary Bard, Lydia Yeamans)
Jan. 14,15 . . M'Sorley's Inflation

JOSEPH MURPHY
Jan. 25 . . . Kerry Gow
Jan. 26 . . . The Shaun Rhue

M. B. CURTIS
Feb. 1,2 . . . Sam'l of Posen

LAURA DAINTY
(Frank Aiken, Harry Hawk, Joseph Holland, Frank Pierce, Sam Ryan, T. J. Langdon, Harry Stoddard, Genevieve Rogers, Helen Sedgewick, Marie Lear)
Feb. 4,5 . . . A Mountain Pink

DALY'S COMPANY
(Arthur Rehan Combination)
Feb. 8 . . . . "7-20-8"
Mrs. Bargiss.....Clara Fisher Maeder
Dora Hollyhock.....Mayme Floyd
Jessie.....Emma Clawell
Bettie.....Muriel Lester
Courtney Corlis....George Vanderhoff, Jr.
Launcelot Bargiss.....Harry Hotto
Professor Gasleigh.....Ernest Bartram
Paul Hollyhock.....J. F. DeGez
Signor Tamborini.....John Raymond
The Postman.....William Reeves
Floss.....Georgine Flagg

MADISON SQUARE THEATRE COMPANY
(Ada Dyas, Fanny Reeves, Enid Leslie, Jean Walters, E. J. Buckley, William Gillette, Edwin Arden, Frank Colfax)
Feb. 14 . . . Young Mrs. Winthrop

JOSEPH MURPHY
Feb. 18 . . . Kerry Gow
Feb. 19 . . . Shaun Rhue

WHEELER'S (Cont'd)

BARRY AND FAY
Feb. 20 . . . Irish Aristocracy

BARTLEY CAMPBELL
(Adele Belgrade, Atkins Lawrence, M. C. Daly, Harden Vernon, Lawrence Eddinger, Charles Abbott, C. B. Waite, Emma Vaders, Frankie McClelland, Fannie Lloyd)
Mar. 3 . . . . Siberia

MADISON SQUARE THEATRE COMPANY
Mar. 12 . . . Esmeralda

MAGGIE MITCHELL
(R. F. McClannin, B. R. Graham, J. T. Galloway)
Mar. 13 . . . Fanchon
Mar. 14 . . . Mignon
Mar. 15 . . . The Pearl of Savoy (Matinee)
Little Barefoot (Evening)

BARTON COMEDY COMPANY
Mar. 21,22 . . Wanted, A Partner

FRANK MAYO
Mar. 24 . . . .Davy Crockett

ANNIE PIXLEY
Mar. 27 . . . Zara and M'liss

W. J. SCANLON
Apr. 1,2 . . . Friend and Foe

JANAUSCHEK
Apr. 10 . . . Zillah

JAMES O'NEILL
(Stetson Fifth Avenue Company: Forrest Robinson, George Boniface, James Taylor, J. W. Shannon, Horace Lewis, J. B. Carhart, J. Swinburne, Eugenie Blair, Annie Boudinot, Emma Smith, Marjorie Bonner, Carrie Noyes)
Apr. 14,15 . . Monte Cristo

HENRY DIXEY AND FLORENCE GERARD
(Stetson's Fifth Avenue Company)
Apr. 25 . . . Confusion

FLORA MOORE
Apr. 26 . . . A Bunch of Keys

WHEELER'S (Cont'd)

BARTON COMEDY COMPANY
Apr. (?) . . . Wanted, A Partner

ROBSON AND CRANE
May 8 . . . . Our Boarding House

ATKINSON'S COMPANY
May 9,10 . . . Peck's Bad Boy

BELASCO'S
(Henry Lee)
May 12,13 . . .Stranglers of Paris

MADISON SQUARE THEATRE COMPANY
May 16 . . . . The Rajah
Harold Wyncot.....H. M. Pitt
Gladys Wyncot.....Marie Burroughs
Joseph Jeckyll.....J. O. Barrows
Emelia Jeckyll.....Marion Elmore
Richard Jocelyn.....E. M. Holland
Mr. Job.....John McKeever
Mrs. Pringle.....Dollie Pike
Buttons.....George Bruening
Cragin.....Dominick Murray

MRS. LANGTRY
May 21 . . . . Pygmalion and Galatea
Galatea.....Mrs. Langtry
Pygmalion.....Joseph Carne
Leucippe.....Harry Crisp
Crysos.....Fred Everil
Agesmos.....Walter Eytinge
Mimos.....T. Layard
Cynisia.....Adela Houston
Daphne.....Mrs. Charles Edmonds
Myrine.....Clara Earle

JOHN L. SULLIVAN

LEON AND CUSHMAN
June 23 . . . Sarah Barnum's Dilemma

MICHEL WHEELAN
July 9,10 . . True Hearts of Erin

JOSEPH K. EMMETT
July 12 . . . Fritz in Ireland

WHEELER'S (Cont'd)

GEORGE C. MILN
(W. H. Power)
Aug. 11 . . . Damon and Pythias

BIG FOUR COMPANY
(Dan Waldron, T. J. Cronin, W. H. Smith, Master Martin, Jennie Calef, W. T. Melville, Helene Dutton)
Aug. 29,30 . . Early in the Morning

(Ben Graham, George Edeson, W. W. Allen. Julia Stewart, Annie Ward Tiffany, Annie Standish)
Sept. 1 . . . Shadows of a Great City

W. J. SCANLON
Sept. 10-13 . .Friend and Foe

THOMAS W. KEENE
(P. C. Hagar, Carl Ahrendt, Julius Scott, Eugene Moore, Charles Hanford, Frank Henning, Mollie Maeder, Arthur B. Howard, Jerry Taylor, Dwight Gaylord)
Sept. 16 . . . Macbeth

JOSEPH JEFFERSON
Sept. 17 . . . Cricket on the Hearth and Lend Me Five Shillings

DION BOUCICAULT
Sept. 23 . . . The Shaughraun
Conn, the Shaughraun...Mr. Boucicault
Captain Molineaux...H. Everett Walton
Robert Fiolliot.....C. DeBevoise
Father Dolan.....S. P. Sutton
Coroy Kuchela.....J. A. Wilks
Harvey Duff.....D. G. Boucicault
Sergeant Jones.....Mr. Ivie
Reilly.....Mr. Gregory
Sullivan.....Mr. Pincus
Moya.....Nina Boucicault
Claire.....Helen Leigh
Arte O'Neill.....Gertrude Blanchard
Mrs. O'Kelley.....Mrs. L. E. Baker
Bridget.....Miss Lewis

ROSE EYTINGE
(Cyril Searle)
Sept. 29 . . . Leah

MR. AND MRS. HARRY WATSON
Sept. 30 . . . Wrinkles

WHEELER'S (Cont'd)

WALTER BENTLEY
(May Brooklyn, Messrs. Thompson, Farren, Mason, Reed, Miss Thompson)
Oct. 1 . . . . Burr Oaks

MADISON SQUARE THEATRE COMPANY
(George Clark, Lena Landon, May Roberts, Jennie Kennark, Ada Dyas, John Woodward, Charles Lothian, William Wentworth, George Higgins)
Oct. 6 . . . . Young Mrs. Winthrop

MARGARET MATHER
(Frederick Paulding, Miles Levick)
Oct. 8 . . . . Romeo and Juliet
Oct. 9 . . . . The Lady of Lyons

JOHN T. RAYMOND
Oct. 13 . . . For Congress
Josiah Limber.....John T. Raymond
Peter Wooley.....William Collington
Horace Dexter.....George F. DeVere
Pelham Perriwinkle.....H. A. Weaver
Charles Montgomery...Frank E. Ambrose
Alfred Wooley...Charles K. Fredericks
Michael.....Murray Woods
John Price.....Jere Lant
Anna Wooley.....Stella Boniface
Susan Muffin.....Mrs. G. F. DeVere
Jemima Grimm.....Bessie Hunter
Julia Free.....Ruth Cowles
Oct. 14 . . . Colonel Mulberry Sellers
Oct. 15 . . . In Paradise

HARRY MINER COMPANY
(F. C. Bangs, Roy Davis, Mr. Venner, Miss Behrens)
Oct. 16-18 . . The Silver King

HARRY LACY, EDNA CAREY
Oct. 20,21 . . The Planter's Wife

LAWRENCE BARRETT
(F. C. Mosley, B. G. Rogers, S. E. Springer, Louis James, Charles Rolfe, Percy Winter, Errol Dunbar, Albert Riddle, Homer Cope, Carrie Davidson, Louis Lynn, Marie Wainright, Rosa France)
Oct. 22 . . . Francesca da Rimini

LOUIS ALDRICH
Oct. 23 . . . My Partner

WHEELER'S (Cont'd)

MR. AND MRS. W. J. FLORENCE

Oct. 24 . . . Facts, or His Little Hatchet

Pinto Perkins.....W. J. Florence
Victor Newman.....T. L. Coleman
Beverly Outram.....Earle Sterling
Robert Kingsley.....King Hedley
Dobson.....Louis Bresn
Matilda Starr.....Mrs. Florence
Emma Kingsley.....Agnes Proctor
Mrs. Monroe Jennings..Nellie Fitzpatrick
Stella Perkins.....Minnie Radcliff

Oct. 26 . . . The Mighty Dollar

Bardwell Slote.....W. J. Florence
Arthur LeMaitre.....T. L. Coleman
Charlie Broode.....Earle Sterling
Lord Cairngorm.....Frank Luckey
Tom Dart.....King Hedley
Rolland Vance.....J. E. Kellard
George Saville.....Mr. Harmon
George Washington Skidmore...Louis Bresn
Lafayette Berry.....J. N. Deaver
Senator Weatherwax.....E. Saville
Tarquinius Darwin.....T. Eloise
Senator Hogwhistle.....I. Levi
Mrs. Gilfory.....Mrs. Florence
Clara Dart.....Agnes Proctor
Libbie Ray.....Minnie Ray
Blanche Mossthorne.....Floride Abell
Laura Seabright.....Ella Sanford

DANIEL SEELEY

Nov. 6,7 . . . The Corner Grocery

BARTLEY CAMPBELL COMPANY
(Miss Belgrade, Hardie Vernon, Atkins Laurence, Mr. Daly)

Nov. 10 . . . Siberia

ROBSON AND CRANE

Nov. 17 . . . The Cherubs

BARTLEY CAMPBELL COMPANY

Nov. 18,19 . . The White Slave

1884 (Cont'd)

WHEELER'S (Cont'd)

HARRISON AND GOURLAY
Nov. 24 . . . Shipped by the Light of the Moon
Felix Crackle.....Louis Harrison
Obediah Dingle.....John Gourlay
James Warfield.....W. H. Collings
Garnishee McIntyre.....Ed Morris
Frank Pellham.....Charles W. Sutton
John Sharpleigh.....J. J. Tighe
Francois.....Charles Helmych
Sarah.....Emma Schultz
Mrs. Dingle.....Annie Wood
Mrs. Crackle.....Eleanor Lane
Millicent Warfield.....Belle Dickson

MLLE RHEA
Nov. 25 . . . Yvonne

JOSEPH MURPHY
Nov. 27,28 . . Shaun Rhue

MLLE AIMEE
Nov. 29 . . . Mam'zelle

ADELAIDE RISTORI
Dec. 3 . . . . Elizabeth, Queen of England

BAKER AND FARRON
Dec. 4 . . . . The Emigrants

THOMAS MURRAY AND MARK MURPHY
Dec. 11 . . . Our Irish Visitors

SHOOK AND COLLIER
Dec. 18 . . . Lights O' London

MINNIE MADDERN
Dec. 25 . . . Caprice

CHARLES HOYT
Dec. 30,31 . . A Rag Baby

1885

JANAUSCHEK
Jan. 1 . . . . Camille

WHEELER'S (Cont'd)

W. J. SCANLON
Jan. 2,3 . . . The Irish Minstrel

HAVERLY'S COMPANY
(Charles Hawston, Cecile Rush, Mattie Fox, Messrs. Humphry, Holst, Lynch, Latta)
Jan. 5 . . . . Michel Strogoff

MAGGIE MITCHELL
Jan. 9 . . . . Fanchon
Jan. 10 . . . Lorle and Maggie the Midget

S. DRAPER'S COMPANY
Jan. 15,16 . . Uncle Tom's Cabin

UNION SQUARE THEATRE COMPANY
(Harry Eytinge, Mr. DeGez, Ellie Wilton, Miss Miles, Miss Vane)
Jan. 22,23,24 .The Galley Slave

M. B. CURTIS
Jan. 26 . . . Sam'l of Posen
Jan. 27 . . . Spot Cash

JOSEPH MURPHY
Jan. 28 . . . Shaun Rhue

JAMES A. HERNE
Jan. 30,31 . . Hearts of Oak

FRANK GIRARD
Feb. 12 . . . A Cold Day When We Get Left

MR. AND MRS. GEORGE KNIGHT
(Frank Willis, Charles Burke, R. E. Graham, George Monroe, Seth Crane, T. J. Jackson, Marion Fleming, Theresa Newcomb)
Feb. 13,14 . . Over the Garden Wall

WHEELER'S (Cont'd)

DOMINICK MURRAY
(H. S. Duffield, Charles Langton, George Williams, J. H. Henning, Harry Lindley, George Fleming,
(Cont'd)

THE PEOPLE'S THEATRE

ARNE WALKER
Feb. 16 . . DRAMATIC COMPANY
The Two Orphans

WHEELER'S (Cont'd)

DOMINICK MURRAY (Cont'd)
(Ed Coleman, E. Varley, W. Merritt, J. Demsey, Edith Crolius, Irene Lindley, Nora Lee)

Feb. 20,21 . Escaped from Sing Sing

Feb. 22 . . THE TWO JOHNS COMPANY
The Two Johns
Phillip Johns..J. C. Stewart
Peter Johns.....John Hart

Feb. 23 . . CRITERION COMEDY COMPANY
(Ed Clifford)
Retribution
24 . . Enoch Arden
25 . . Fanchon
26 . . Kathleen Mavourneen
27 . . Flirtation and Oliver Twist

Mar. 6,7 . . GUS WILLIAMS
One of the Finest

Mar. 9-11 . . MADISON SQUARE COMPANY
The Private Secretary
Rev. Spalding..... William Gillette
Douglas Cattermole..... Frank Tannehill, Jr.
Mr. Marsland...H. A. Moray
Harry.....Frank Carlysle
Gibson.....J. G. Saville
John.....Hal Warren
Knox.....Thomas Curran
Edith...Henrietta Crossman
Eva.....May Gallagher
Miss Ashford.Fanny Addison
Mrs. Stead..Alice Sherwood
Mrs. Spalding..... Carrie Reynolds

PEOPLE'S (Cont'd)

Feb. 23-25 . PAULINE MARKHAM
Ticket of Leave Man
26-29 . East Lynne

Mar. 9,10 . LEONZO BROTHERS
The Planter's Child
11,12 . The Dog Spy
13,14 . Minnie-Ha-Ha

WHEELER'S (Cont'd)

Mar. 16 . . SHOOK AND COLLIER'S
Storm Beaten
Christian Christianson.... Edmund Collier
Mr. Sefton.....L. F. Rand
Richard.....J. T. Burke
Squire Orchardson..... Joseph Winter
Jabez Green....A. J. Bruno
Kate Christianson..... Lizzie Hudson
Dame Christianson..... Isabella Preston
Priscilla..... Charlotte Wayland

Mar. 20,21 . ADA GRAY
East Lynne

Mar. 31 . . LOTTA
Musette

Apr. 4 . . . ARTHUR REHAN COMPANY
7-20-8

Apr. BATES AND BARRON
(Bella Moore, H. D. Byers,
Apr. C. W. Vance)
6,7 . . A Mountain Pink

Apr. 8 . . . CHARLES DAVIS
Alvin Joslyn

Apr. 9 . . . LYDIA YEAMANS, STANLEY MACY
The Kindergarten

Apr. ROSE EYTINGE
10 . . Led Astray
11 . . Felicia

UNION SQUARE THEATRE CO.
(Arthur Elliott, Rudolph Strong, Harry Siddons, Jay Hunt, Edward Mortimer, L. A. Williams, Elsie Gerome, Laura Phillips, Emily Armor, Annie Deland, Lottie Mortimer, Raymond Holmes, Miss
Apr. Patrice)
13-15 . Three Wives

PEOPLE'S (Cont'd)

Mar. 16 . . JAMES ADAMS COMPANY
Humpty Dumpty

Mar. 23-28 . PHIL GREINER
Heege's Bad Boy

Mar. 30-Apr. 4 . CHRISSIE COMEDY CO.
Detected

Apr. 13-15 . MATLACK COMBINATION
A Celebrated Case
16-19 . The Lady of Lyons

WHEELER'S (Cont'd)

ANNIE WARD TIFFANY
(Julia Stuart, B. R. Graham, W. W. Allen, George Edeson)
Apr. 16 . . Shadows of a Great City

Apr. 20 . . KATE BYRON AND OLIVER BYRON
Across the Continent

Apr. 21 . . JANAUSCHEK
My Life

MADISON SQUARE THEATRE
(Georgia Cayvan, Benjamin Maginley, Joseph Wheelock, W. H. Crompton)
Apr. 22 . . May Blossom

Apr. 27 . . HARRISON AND GOURLAY
Skipped by the Light of the Moon

May 11 . . J. K. EMMETT
The Strange Marriage of Fritz

May 14-16 . HENRY CHANFRAU
Kit, the Arkansas Traveler

May 20 . . MAGDA IRSCHICK
Medea

June 2 . . . MORTON AND BELL COMPANY
Our Strategists

Jack Rutledge...Harry Bell
Abijah Howard.Harry Linden
Arthur Rutledge.....
Charles Titus
Rev. Mildman.....
Charles Warner
Capsicum Pepper.....
Harry Trayer
Terence O'Flam.....
Charles J. Hagen
Sergeant Grumbleton.....
W. H. Bray
Nellie Howard.....
Katie Gilbert
Mrs. Howard...Belle Miller
Aramintha.....Helen Gould

PEOPLE'S (Cont'd)

CONSTANCE STANLEY, FRANK LANDON
Apr. 20,21 . The Colonel's Bride
22,23 . Ingomar
24,25 . Fanchon

Apr. 27,28 . J. H. KEENE
Mrs. Partington
29,30 . Bad Boy Ike
May 1,2 . Rip Van Winkle

May 18-23 . PHIL GREINER
Heege's Bad Boy

May 25 . . DICK GORMAN
Conrad

June 1-6 . . CHARLES GILDAY
Collars and Cuffs

SAra Ann Gumbeater...
Fannie Beane
Willie Waddle.....
Mr. Gilday

WHEELER'S (Cont'd)

June 8 . . . HARRY MINER COMPANY
. The Silver King
Wilfrid Denver..Joseph O'Brien
Nellie Denver.....Helen Blythe
Jalkes.....Samuel Verney
Spider.....Laurence Hanley
Coombs.....Mr. Boyston
Cripps.....Mr. Dayton
Corkid.....Mr. Farnum

June 15 . . . EUCLID AVENUE STOCK COMPANY
(Charles Richardson, Julia Blake, Phil Greiner, Mr. Snader)
.The Danites

June 29 . . S. DRAPER'S COMPANY
Uncle Tom's Cabin
Uncle Tom....Jay Huntington
Topsy.....Kate Partington
Mark, Sr.....Harry Martin
Mark, Jr.....W. H. Davidson

July 10 . . JENNIE CALEF
Little Muffits and Fanchon

July 18,19 . MR. & MRS. JOHN W. RANSOME
Across the Atlantic

Sept. 28,29 . LILLIAN RUSSELL
Polly
30 . . Billie Taylor

Oct. 1-3 . . UNION SQUARE THEATRE
(James Hardie, Sara Van Leer)
A Brave Woman

Oct. 9 . . . MESTAYER AND VAUGHN
We, Us, and Company

PEOPLE'S (Cont'd)

Sept. 1-3 . . [?]
The Power of Money

Sept. 4,5 . . CHARLES ATKINSON
Peck's Bad Boy

Sept. 14-19 . HIGGINS BROTHERS
Burr Oaks

Sept. 21-24 . HELENE DAHN
Moths
25-27 . A Night in Rome

Sept. 28 . . PAULINE MARKHAM
Dolly's Luck

Oct. 5-10 . NEWTON BEERS(?)
Stranglers of Paris

WHEELER'S (Cont'd)

SHOOK AND COLLIER'S
Oct. (J. B. Studley)
12-14 . A Prisoner for Life

Oct. J. B. POLK
15 . . Mixed Pickles
Mrs. Hiram Brown.....
Mrs. G. F. DeVere
Cherry Brown....Julia Polk
Lucinda Sniggins.....
Jennie Christie
Susie.....Nellie Sheldon
Hiram Brown...Alex Vincent
Deacon Jordon.....
Milton Rainford
Arthur Pickle.....
R. Pope Cooke
Joseph Pickle...J. B. Polk

Oct. M. B. CURTIS
23 . . Sam'l of Posen
24 . . Spot Cash

Nov. SEABROOK COMPANY
2-4 . . Hobbies

LAWRENCE MASTON AND
Nov. LILIAN DUNSTAN
12-14 . A Wife's Honor

LONDON ROYAL COMPANY
(Miss Sheridan, Mr. Terry,
Mr. Yates, Mr. Pitt, Mr.
Nov. Grace, Miss Carbury)
16 . . .Dark Days

Nov. BAKER AND FARRAN
17 . . .A Soap Bubble

PEOPLE'S (Cont'd)

Oct. LOUISE POMEROY
12,13 . As You Like It
13,14 . Romeo and Juliet
15,16 . Twelfth Night

Oct. [?]
19-23 . Argonots of '49

Oct. LEONZO BROTHERS
26-30 . The Dog Spy

Nov. O. P. SISSON'S CO.
2-6 . . Little Nuggett
Little Nuggett.....
Josie Sisson
Patrick O'Brady and
Barney O'Brady.....
Herbert S. Cawthorne
Billy Simkins.....
Oscar P. Sisson
George P. M. Tough...
George Payne
Jakey Kumpker.....
Joe Cawthorne
Mrs. Simkins.Etta Ross
Old Grinder.....
Sager Midgely, Jr.
Beaver.....One Dog

BEATRICE LIEB AND
Nov. ARTHUR MOULTON
9-13 . Hoop of Gold

Nov. GARDNER'S COMPANY
16 . . .Only a Farmer's
Daughter
17 . . .Only a Woman's Heart
18 . . .The Deserted

WHEELER'S (Cont'd)

Nov. 19 . . . JOHN BURLEIGH . The Bohemians

Dec. 2 . . . HARRISON & GOURLAY Out of the Frying Pan into the Fire

Dec. 24,25 . BARTLEY CAMPBELL Pasquita

PEOPLE'S (Cont'd)

Nov. 19-24 . KING HEDLEY After Dark

BANDMANN BEAUDET COMPANY (Daniel Bandmann, Louise Beaudet, D. Handet, A. Brooks, R. Gibbs, F. Boutel, E. Carpenter, M. Montgomery, S. Gossen, J. McRoy, Marion Keith, Ida Lewis, Emma Hoyt FitzAllen)

Nov. 30 . . . Hamlet and Two Ladies of Lyons

Dec. 1 . . . The Merchant of Venice

Dec. 2 . . . Don Caesar de Bazan and Othello

Dec. 3 . . . The Hunchback and Narcisse

Dec. 4 . . . Dora and Corsican Brothers

Dec. 5 . . . Romeo and Juliet and Richard III

Dec. 7 . . ABORN COMPANY (Lottie Church) The Unknown

Dec. 14-18 . GRAY AND STEVENS Without a Home

Dec. 19,20 . GRAY AND STEVENS Saved from the Storm

Dec. 21-27 . BILLY BURKE Humpty Dumpty

Dec. 28-Jan. 3 . GIBSON RYAN Irish Aristocracy

1886

Jan. 4,5 . . MILTON & DOLLIE NOBLES (Frank Aiken, John Blairsdell) Love and the Law

Jan. 6 . . . MILTON & DOLLIE NOBLES The Phoenix

Jan. 4 . . . KATHERINE ROGERS REPERTOIRE Claire and The Forge Master

Jan. 5 . . . Led Astray and The Living Statue

(Led Astray Cast)

Lady Glenganic..Clara Earle
Clara.....Katie Florence
Mrs. Bolton Jones.....
Mrs. Nelson Knease
Fanny.....Lillian Florence

(Cont'd)

WHEELER'S (Cont'd)

Jan. 8,9 . . SHOOK AND COLLINS
Stormbeaten

Jan. 11,12 . MADISON SQUARE COMPANY
Young Mrs. Winthrop

Jan. 18 . . J. K. EMMETT
Fritz in Ireland

Jan. 22,23 . BARTLEY CAMPBELL
The White Slave

Jan. 25 . . W. J. SCANLON
Shane-Na-Lawn

Jan. 29,30 . ARTHUR REHAN
A Night Off
Justin Babbitt.....
Harry Holt
Harry Damask.....
Clarence Harvey
John Mulberry.....
Hardie Vernon
Lord Mulberry.....
J. L. Mason
Marcus Brutus Snap...
Ernest Bartram
Zantippe Babbitt.....
Clara F. Maeder
.....
Virginia Brooks
Angelica Damask.....
Hellen Leigh
Susan..Jennie Bright

Feb. 5,6 . . J. M. WALLICK
The Bandit King

Feb. 11 . . MESTAYER & VAUGHN
We, Us and Company

PEOPLE'S (Cont'd)

KATHERINE ROGERS (Cont'd)
(Led Astray Cast cont'd)
John Leigh.....
Myron Leffingwell
Rawdon Scudmore.M. A. Lynch
John.....Lincoln Wagonhals
Little Willie..Little Katie
Maud.....Emma
Mary Leigh.Katherine Rogers
(Living Statue Cast)
Larkspur.....M. A. Lynch
Trotter.....L. M. Carpenter
Mr. Stonecrop.....
Lincoln Wagonhals
Mrs. Piper.....
Mrs. Nelson Knease

Jan. 6 . . . Kate.....Kate Florence
Pygmalion and Galatea
(Matinee)
Claire and The Forgemaster

7 . . . Hunted Down and The Living Statue (Matinee)
Pygmalion and Galatea

8 . . . Miss Moulton
Maurice De La Tour.....
Myron Leffingwell
Mons. Belin.Louis Carpenter
Dr. Osborne.....M. A. Lynch
John.....Lincoln Wagonhals
Paul De La Tour.....
Little Mamie
Mme De La Tour..Clara Earle
Jane De La Tour.....
Katie Florence
Mrs. Osborne.....
Mrs. Nelson Knease
Kitty.....Lillian Florence
Miss Moulton.....
Katherine Rogers

Jan. 11-17 . N. S. WOOD
The Boy Detective

Feb. 1 . . . MADISON SQUARE COMPANY
Hazel Kirke

Feb. 8,9 . . JOSEPH KEANE
Rip Van Winkle
10,11 . Mrs. Partington
12,13 . Ten Nights in a Bar Room

WHEELER'S (Cont'd)

Feb. EDWIN THORNE
26,27 . The Black Flag

PEOPLE'S (Cont'd)

Feb. STEDMAN AND DILLON
15-21 . Esmeralda
Elbert Rogers.....
Charles Stedman
Lydia Ann...Josepha Crowell
Esmeralda.....Anna L. Ames
Dave Hardy...Richard Dillon
Eastbrook.....James Horne
Jack Desmond...W. E. Davis
Nora Desmond..Tessie Deagle
Kate Desmond...Ella Gardner
Marquis de Montessin.....
J. J. Coleman
George Drew.....James King

Feb. MATLOCK AND REES
22 . . .A Celebrated Case
23 . . .The Lady of Lyons
Claude Melnotte.....
Bennett Matlock
M. Beausant...Albert Hosmer
Col. Dumas....C. M. Wilkins
M. Glavis.....Chas. Swain
M. DeChappelles.....
Walter Thomas
Gaspard.....John Ringo
Landlord.....Arthur West
Pauline DeChappelles.....
Stella Rees
Mme DeChapelles.....
Alice Fairbrother
Widow Melnotte.....
Feb. Mildred Sumner
24 . . .Hamlet
25 . . Romeo and Juliet
26 . . Damon and Pythias

Mar. FREDERICK BOCK
8-10 . Monte Cristo
11,12 . Power of Money

TRAVERNIER DRAMATIC CO.
Mar. (Ida Van Courtland, star)
15,16 . A Rash Marriage
17,18 . Saratoga
19,20 . Pearl of Savoy
21 . . Ticket of Leave Man

WHEELER'S (Cont'd)

Mar. 24,25 . ALICE HARRISON
. Hot Water

Mar. 30 . . SOL SMITH RUSSELL
Edgewood Folks and
Felix McMusick

Apr. 2 . . . FANNY DAVENPORT
(Robert Mantell)
Fedora

PEOPLE'S (Cont'd)

Mar. 22 . . HARDIE AND VAN LEER
A Brave Woman
Ivie Everleigh...James Hardy
Lillian Bell...Sara Van Leer
Sir Arthur Everleigh.....
D. Ralton
Ward Cree.....John Collins
Sandie Orphie....Chas. Titus
Gordie Bell.....Hal Vaugh
Arthur Turvy.....Fred Mann
Maud Percival.....
Florence Foster
Dame Bell.....T. C. Medinger
Polly Randall...Maud Stewart
Little Artie.....
Little Ada Foster

Mar. 29 . . EDWIN ARDEN
The Eagle's Nest
Jack Trail.....Edwin Arden
Robert Blasedon.....
Charles Macklin
Godfrey Milford.....
George Mitchell
Daniel Dibsey....Alf Beverly
Bill Slater.....Horace Jones
Cy Draper.....Frank Leiden
Doc Haggart.....Mark Hosmer
Ike Cohen.....J. E. Wyatt
Wan Lung.....Arthur Frey
Sykes.....Jos. Dunn
Bolton.....Harry Wentz
Rose Milford.....
Gertie Blanchard
Sierra Suze...Sarah McVicker
Martha Silsbee.Emily Spenser

Apr. 3 . . . CHARLES OVERTON
The Breadwinner

Apr. 8-10 . . MATTIE VICKERS
Jacquine
Jacquine.....Mattie Vickers
Jack Vinton.....Thos. Ryan
Phineas Flamm...Chas. Rogers
George Craven..George James
Herbert Dudley...Neil Condon
Harold Whitney.R. C. Stewart
Rosalie Barkley.Lizzie Goode
Mrs. Dudley.....E. Woodard
Fido.....Jumbo

WHEELER'S (Cont'd)

Apr. 26-28 . E. K. COLLIER
The Banker's Daughter

May 6 . . . RHEA
The Country Girl
Squire Moody.....
G. R. Wilson
Ned Harcourt.....
Percy Sage
(Cont'd)

PEOPLE'S (Cont'd)

Apr. 12,13 . MAUD GRANGER
(Oliver West, Mr. Revel)
The Creole
14,15 . Camille
16,17 . Frou Frou

Apr. 19-22 . JENNIE CALEF
Fanchon the Cricket
Fanchon.....Jennie Calef
Father Barbeau.....
A. S. Carpenter
The Twins.....A. W. Purcelle
Etienne.....R. E. Bell
Father Gallard.J. H. Redding
Mother Barbeau.....
Elizabeth Lennox
Madelon.....Lilian Calef
Old Faudet.Josephine Laurens
Susette.....Katie Wilson
Peasants.....W. B. Andrews
J. B. Collins
Apr. 22,23 . Little Barefoot
Amry.....Jennie Calef
William Pease.A. W. Purcelle
Farmer Peace...H. T. Leonard
Jemmy.....Norman Campbell
Hempfarmer...Norman Campbell
Krippenanser...J. H. Redding
Rose.....Lilian Calef
Mrs. Hempfarmer.....
Elizabeth Lennox
Mrs. Peace.Josephine Laurens
Peasants: E. D. Bolton,
Chas. Parker, O. Litton
Maud Borden, Kate Wilson

Apr. 25 . . . WILLIAM MOORE & BELLA VIVIAN
Our Jonathan

May 1 . . . EDITH SINCLAIR
A Box of Cash

May 7,8 . . JOHN T. RAYMOND
The Magistrate

WHEELER'S (Cont'd)

RHEA (Cont'd)
(Country Girl cast cont'd)
Dick Belville.....
Boyd Putnam
Sparkish.....
Edward Warren
Old Will..C.T.Moore
Robin...Edwin Davis
Alithea.....
Julia Wheeler
Peggy Thrift.....
Mlle Rhea

May
5 . . . Pygmalion and Galatea
7 . . . An Unequal Match

May
10 . . GAIETY COMPANY
Adamless Eden

PEOPLE'S (Cont'd)

May
9 . . DAVID AND MILTON HIGGINS
. Burr Oaks
Burr Oaks.....Percy Meldon
Eben Hartstone.....
Milton Higgins
Jester Judkins.David Higgins
Joseph Sprecken.Benn Sackett
Col. Werner...J. H. Williams
Margie Oakes..Jessie Crocker
Hilda Hocum..Louise Galloway
Beadle.....Van Kenzie
Paul.....Master Willie

May
12 . . CASTLETON AND ROACH
Odds and Ends
Prof. Gimcrack...R.G.Knowles
David Doodle.....John Fox
Henry Hamilton.....
John McVickers
Simon Clamshell.....
John McVickers
Hannah Green...Charles Roach
Samanta Smythe.....
Adah Castleton
Mrs. Fairlove..Nellie Horner
Ted Fairlove....Mamie Gilroy

May
17-26 CORINNE MERRIE MAKERS
. Capers
Daisy.....Corinne
Prof. Peck.....M. W. Fiske
Mrs. Fitzpatrick.....
Gertie Hoeyt
Dick Randolph...Frank Hayden
Teddy.....Harry Clarke
Kitty.....Edith Belville
Miss Kellog.....L. Tyler
Miss Nevada.....L. Jensen
Miss Cary.....E. Carey
Miss Hammond.....A. Veasie
Miss Langtry.....Ella Hoeyt
Miss Cavendish...Eva Turnock
Miss Simms.....Mattie Temple

WHEELER'S (Cont'd)

Oct. 1,2 . . HARRY LACY
The Planter's Wife

Oct. 4,5 . . MADISON SQUARE CO.
The Private Secretary
Mr. Cattermole..... M. A. Kennedy
Rev. Spalding..... Frank Tannehill
Douglas Cattermole. Henry Bell
Mr. Marshland..... E. F. Stephens
Harry..... Herbert Ayling
Mr. Gibson.T.A.Wise
John...Thos. Curran
Mr. Jones...H.J.Foy
Edith.Katie Gilbert
Eva.....Eula Talbot
Miss Ashford..... Mary Meyers
Mrs. Snead..... Lizzie Duroy
Mrs. Spalding..... Rose Graham

Oct. 8,9 . . TONY DENIER
Humpty Dumpty

PEOPLE'S (Cont'd)

R. E. FRENCH (Cont'd)
(Montezuma cast cont'd)
Mrs. Grayson.....Addie Gray
Montezuma.....R. E. French
Abbe Veronica.....E. H. Gray
Valah.....Harry Martin
Don Filipo Fernando..... George Archer
Senor Ardell.....F. S. Brown
Mark Brentford....C. Clifton
Pedra.....F. Harmon

FRANK AIKEN
(Irene Worrel, Charles Warren, Monte Cocker, Genevieve Rogers)
Sept. 27-Oct.3 . Against the Stream

Oct. 4-10 . . S. H. COHEN
The Long Strike
Moneypender....J. C. Padgett
Learoyd.....Ed. H. Thayer
Jem Starkee....Ed. H. Thayer
Richard Radley..... Homer Granville
Mr. Armitage....Percy Mackid
Mr. Brooks.....J. Challin
Mr. Aspenwall...G. F. Huntley
Spurier.....W. Pemberton
Wigley.....G. F. Whiting
Crankshaw.....Walter White
Johney Riley.....Samuel Ryan
Telegraph Operator..... Alfred Paxton
Capt. Wolfe.....Frank Beers
Tom O'Bobs.....Arthur Gray
Jack O'Drills.Harry Cottrell
John O'Dick.....Mr. Johns
Old Sjarrack.....Mr. Weldon
Judge.....Chas. Harris
Betsey.....Katherine Everett
Maggie.....Kate Bullock
Susan.....Miss Wixon
Operative.....Ed Giguerre
Jane Learoyd.Emily Fairchild

WHEELER'S (Cont'd)

May 29 . . . HARRISON & GOURLAY
Skipped by the Light of the Moon

Sept. 5 . . . W. H. POWERS
The Ivy Leaf

Sept. 15,16 . HENRY WALTON
The Cuckoo

Sir Robert Arlington..Henry Braham
Col. Aubrey.....Albert Detwyn
Comfitt.....George Beane
Philip Herndean...Robt. Fitzmorris
Arthur Herndean.....E. M. Snader
Peacock.....J. Liernan
Ebenezer Filsch.....Henry Walton
Mrs. P. Herndean.Adelaide Thornton
Mrs. A. Herndean.....May Falconer
Bustle.....Kitty Marsh

Sept. 20 . . . CORA TANNER
Alone in London

Sept. 23 . . . NAT SALSBURY
The Brook

PEOPLE'S (Cont'd)

May 24 . . LAURA DAINTY
A Mountain Pink

Harry Wilmot.....
Ellerslie Gilpin
Felix Bonnory..T. J. Langdon
Col. Trafton....H. N. Wilson
Scip.....N. S. Wilson
Jack Weeks.....George Rose
Jerry Richards.....
Walter Jennison
Jim Peters....Harry Stoddard
Osborn Tindle..J. W. Carroll
Nondus.....Nellie Crego
Belle Trafton.....Kate Walsh
Samanthy Weeks...Mary Levere
Sincerity Weeks.Laura Dainty

May 31 . . FISHER AND WILLIS
A Cold Day

Sept. 20 . . . R.E.FRENCH
Montezuma

Lieut. Monte....R. E. French
Don Fernando...George Archer
Capt. Delmaine.Wm. DeShetley
Sam.....Harry Martin
Gov. LeCardo...P. S. Babcock
Capt. Grayson...M. G. Vernon
Maysel Elwood.....Eva Earle
Felicia Delamine.....
Josie Woodthrop

(Cont'd)

WHEELER'S (Cont'd)

DALY'S
(Maud Harris, Frank Bell, Clinton Hall)
Oct. 11 . . . Under the Gaslight

Oct. 28,29 . DeMILLE . The Main Line

Nov. 3,4 . . E. T. STETSON . Neck and Neck

MADISON SQUARE CO.
(Maud Granger)
Nov. 12,13 . Lynwood

ANNIE PIXLEY
(David Murray, Samuel Charles, Miss Wentworth)
Nov. 15 . . The Deacon's Daughter

PEOPLE'S (Cont'd)

Oct. 11-17 . CHARLES GARDNER . Karl the Peddler

Karl.....Mr. Chas. Gardner
Peter Stein.....Julius Scott
Pedro Gaudi.....Royce Alton
Erasmus Tibbs...R.V.Ferguson
Owen O'Donnell.....
Daniel Williams
Heinrich..Little Pettie Dunn
Katie.....Eva Byron
Miss Barbara.....Marion May
Mary Atwood.....Emily Kean

Oct. 18-24 . E. F. BENTON . The Silver Spur

Squire Marl....H. G. Lansing
Mark Tracy.....Harry Knight
Orrin Marl.....L. H. Blanden
Steven.....Edwin Wight
Bush.....H. C. Robinson
Jugg.....Sol Aiken
Elgie Marl....Blanche Vaughn
Helen Tracy.....Marie Hayes
Angelia Purcy....Mary Levere
Gnanine.....Little Corinna

Oct. 25-Nov.1 . DAN. A. KELLEY . The Shadow Detective

Nov. 3 . . . SAM MORRIS . Our Minstrel Boy

Nov. 8 . . . HEDLEY, KING, AND HARRISON . Youth

Nov. 15-21 . FRANCES BISHOP . Mugg's Landing

WHEELER'S (Cont')

Nov. 16 . . .

ROBSON AND CRANE

Comedy of Errors

Dromio of Syracuse.....
Stuart Robson
Dromio of Ephesus.....
Wm. H. Crane
Solnius....C. H. Riegel
Aegeon....H. A. Langdon
Antipholus.....
Clarence Handyside
Angelo...D. W. Vanderen
Balthazar.Edward McWade
Dr. Pinch.....
Louis Carpenter
Officer....George Clare
Adriana...Terenc Fetter
Luciana.....Alice Brown

Nov. 19,20 .

JANAUSCHEK

Guy Mannering

Meg Merrilies.....
Janauschek
Dandie Dinmont.....
Alex Chaplin
Henry Bertram.....
Alex H. Stuart
Col. Guy Mannering.....
James A. Carden
Dominie Samson.....
E. A. Eberle
Bailie Berrcliff.....
M. B. Turner
Gilbert Glosson.....
Giles Shine
Dirk Hatterick.....
T. Beverly
Jacob Tabos.Louis Bresn
Sebastian.....
Stephen Jannus
Gabriel.....M. Brewer
Farmer.....G. Conner
Sergeant..Howell Clarke
Flora..Josephine Bailey
Julia Mannering.....
Marsten Leigh
Lucy Bertram.....
Lavina Shannon
(Cont'd)

PEOPLE'S (Cont'd)

Nov. 22-28 .

NEWTON BEERS

Lost in London

Bob Amroyd.Newton Beers
Gilbert Featherstone...
Lauren Rees
Sir Richard Loder.....
George Rareschide
Benjamin Blinker.....
S. Barnard
Jack Longbones.....
Charles Haywood
Dick Raine.....
John Guilmette
Noah Moorhead.....
George Brunton
Dan Pickham.Robert Hall
Topps.....Pierre O'Day
Thomas....John Corrigan
Nellie Amroyd.....
Jessie Lee Randolph
Tiddy Draggletherpe....
Phoebe Don
Flounce....Billy Watson
Signora Simmondi.....
Kate Romaine

WHEELER'S (Cont'd)

JANAUSCHEK (Cont'd)
(Guy Mannering cast cont'd)
Mrs. Cavendish...Kate Fletcher
Franko.....Miss Burton
Nov. 20 . . Gypsy Child.....Little Bertha
. . .Mother and Son

Nov. 22 . . MARGARET MATHER
The Honeymoon

Nov. 23 . . LILY CLAY
Gaities

Nov. (Lydia Thompson)
24,25 . LILY HALL & FANNY BLOODGOOD
Ox-Y-Gin

Nov. (?) . . ROBERT MANTELL
Tangled Lives

Nov. 29 . . KILRAFY BROTHERS
Around the World

Dec. 13 . . UNION THEATRE COMPANY
. . .A Prisoner for Life

Dec. (?) . . M. B. CURTIS
Caught in a Corner

PEOPLE'S (Cont'd)

Nov. 29-Dec. 1 . FRANK FRAYNE & EUGENIE DeFOREST
Mardo
Dec. 1-3 . . Si Slocum

Dec. 6-9 . . CHARLES STEDMAN
Our Boardinghouse
Prof. Gillipod.....
Charles Stedman
Col. M. T. Elevator....
W. L. Clark
Giuseppi Fioretti.....
W. S. St. Clair
Walter Dalrymple.....
Charles Hogle
Matthew Eligible.....
George Bates
Dr. Shouter...W.E.Davis
Jack Hardy.....
J. A. Crawford
Beatrice Manheim.....
Ella Gardiner
Violet Eligible.....
Rose Eaton

Dec. 10-12 . Betty....Little Rosebud
Esmeralda
Lyddy Ann....Rose Eaton
Esmeralda.Ella Gardiner
Dave Hardy.....
W. S. St. Clair
Estebrook..George Bates
Jack Desmond.....
Charles Hogle
Nora Desmond.....
Little Rosebud
Marquis De Montesin....
W. E. Davis
George Drew...W.L.Clark

Dec. 27 . . JOHN STEVENS
. . .Passion's Slave

WHEELER'S (Cont'd)

Jan. [?]
4 . . . Alvin Joslyn

Jan. ARTHUR REHAN
7,8 . . Nancy and Company
Kief O'Kief.....
Frank Carlysle
Ebenezer Griffin.....
Harry Hotto
Capt. Renseller.....
Harold Russell
Sikes Stucklow.....
Edward Warren
Tippy Brasher.....
Owen Westford
Julius.....J. S. Huffman
Huldah Dangery.....
Clara Maeder
Oriana.....Lilly Vinton
Daisy Griffing.....
Ethel Brandon
Betsy...Charline Weidman
Nancy Brasher.....
Carrie Turner

[?]
(W. T. Bryant, Lizzie
Richmond, B. F. Horning,
Jan. Chas. Bradshaw)
10,11 . Hoodman Blind

Jan. ROBERT DOWNING
24 . . .Spartacus, the Gladiator
Spartacus..Robt. Downing
Phasarius..Henry Aveling
Crassus...Harry Meredith
Bracchius.John Swinburne
Lentilus....Chas. Nevins
Jovius.....Royal Roche
Crixus...L. A. Wagenhals
Florus.....W. D. Ingram
Enomaus.....T. F. McCabe
Gellius....Harry Willard
Centurion...G. D. Farnum
Scropha...E. W. Hilliard
Artificer..P. A. Clinton

Jan. F. C. BANGS
25,26 . Michel Strogoff

PEOPLE'S (Cont'd)

Jan. MORTIMER MURDOCK
3-5 . . The Gypsy
Sir Geoffery Windley....
Mortimer Murdock
Mr. Warren...Mr. Findley
Old Marmight..Mr. Martin
Rem.....Louis Haywood
Dick Armstrong.....
Mr. Tanner
Jim Irish....Mr. Willson
Faith Lester.....
Miss Woodruff
Hope.....Eliza Rivers
Jan. Charity...Jessie Dunning
6-9 . .The Hoop of Gold
Mr. Bullion..W. A. Adams
Richard Wrench.....
Chas. Hayward
Welsher Humm.....
Wm. DeShetley
Dr. Hartland..Mr. Wellor
Sammy Wetherwick.....
Mortimer Murdock
Scotty.....S. Martin
Jack Littleben.....
T. H. Cunningham
Miles Brannen...A. Croft
Williams.....Mr. Gordon
Rut Bullion.....
Elizabeth Foster
Lizzie Lonegrove.....
Elsie Dunning
Diamond.....Miss Bennett
Tilly....Annie Clayborne

Jan. McALLISTER COMPANY
10-16 .Taken from Life

Jan. HARDIE & VAN LEER
17-23 .A Brave Woman and
Led Astray

Jan. JOHN BURKE & VICTORY
24- BATEMAN
Feb. 1 . Romany Rye

WHEELER'S (Cont'd)

Jan. 28,29 EZRA KENDALL
. A Pair of Kids
Jiles Button..... Ezra Kendall
Doc Dofunny..... E. B. Fitz
Flip.....Arthur Dunn
Billy Bedad..... Thos. E. Jackson
John L..W. H. Hatter
Revere Rising..... Gustave App
Sheriff..... Edward Freemont
N. O. Arms..... D. E. Walton
Officer Whichway.... Chas. Huntington
Pearl..Josie Langley
Lottie Lee..... Grace L. Chase
P. H. Dofunny..... Mattie Temple Fox
Mrs. Button..... Katherine Webster
Nervy....Jennie Dunn
The Kids..... Two Little Ones

Feb. 7 . . . MILTON NOBLES
. Love and Law

Feb. 8 . . . THE FLORENCES
. Our Genevieve
9 . . . The Flirt

WM. GILLETTE
(Susan McCrary, Louise Dillon, George Parks, Mrs. Farren, Chas. Dickson, Katherine Kidder, Charles Stokes, J. E. Kellard)
Feb. 17 . . .Held by the Enemy

Feb. 18 . . .MARIE AIMEE
Mam'zelle
19 . . .Divorcons
20 . . .Deceived

PEOPLE'S (Cont'd)

Feb. 7-13 . ARIZONA JOE
Black Hawk and Wild Violet

Feb. 14-16 . MATTIE VICKERS
Jacquine
Jacquine.....Mattie Vickers
Dick Vinton.Chas. S. Rogers
George Craven...Z.T.Carroll
Phineas Flamm..... George W. Pike
Herbert Dudley..F. E. Mason
Harold Whiting..... R. C. Stewart
W. S. Fredericks..... Thos. Grimes
Call Boy.....D. W. Wheeler
Rosalind Barclay..... Rose Manning
Mrs. Dudley....Nellie Perry
Feb. 17-19 . Fido.....Jumbo
Cherub
Cherub.....Mattie Vickers
Agnes Harper.....Nell Berry
Samantha.....Rose Manning
Bess.....Dora Howett
Willis and Abel Warner..... Frank Mason
Grandy Griff.....Geo. Pike
Silas Harper...Zack Carroll
Peter.....Thos. Grimes
Officer.....B. G. Allen
Septimus Washington Gill... Chas. Rogers

Feb. 21 . . . [?]
.One of the Bravest

WHEELER'S (Cont'd)

Feb. 21-23 . KIRALFY BROTHERS . The Rat Catcher

Feb. (?) . . JOS. MURPHY & BELLE MELVILLE . The Kerry Dow

Mar. 1 . . . W. J. SCANLON . Shan-Na-Lawn

Mar. 4 . . . EZRA KENDALL . A Pair of Kids

Mar. 4,5 . . LEON & CUSHMAN . On the Stage

Mar. 7 . . . LAWRENCE BARRETT . The Man O' Airlie

Mar. 8 . . . KATE CASTLETON . Crazy Patch

PEOPLE'S (Cont'd)

Feb. 28 . . BENJAMIN MAGINLEY . May Blossom

Mar. 7 . . . LOUISE POMEROY . Lady Audley's Secret

Lady Audley..Louise Pomeroy
Robert Audley.....
Arthur Elliott
Luke Marks..Criptic Palmoni
George Talboys...C.W.Harold
Sir Michel Audley.....
Will M. Farnum
Lieut. Maldon.Chas. Bulkley
Jerry Blount..G. S. Brodock
Little George..Charlie Ross
Alecia Audley.Agnes Maynard
Lady Blount....Lizzie Hardy
Phoebe Marks...Marie Mulock
Mrs. Mallony...Kate Douglas

Mar. 8 . . . An Unequal Match (Matinee)

Hester Bazebrook.....
Louise Pomeroy
Dr. Botcherby.....
Arthur Elliott
Blenkensop..Criptic Palmoni
Harry Arncliff...C.W.Harold
Sir Sowerby....W. M. Farnum
Capt. Chillingham.....
John Dillon
Gazebrook.....Chas. Bulkley
Tofts.....Chas. Brodock
Mrs. Montressor.....
Agnes Maynard
Bessie Hebblethwaite.....
Marie Mulock
Frau Dummkopf..Lizzie Hardy
Kellner.....Fannie Dillon

Mar. 8 . Pygmalion and Galatea (Eve.)

Galatea.....Louise Pomeroy
Pygmalion....Arthur Elliott
Chrysos.....Criptic Palmoni
Leucippe.....C. W. Harold
Agesemos.....Stuart Brodock
Mimos.....Will Farnum
Cynisca.....Agnes Maynard
Daphne.....Lizzie Hardy
Myrine.....Marie Mulock

WHEELER'S (Cont'd)

Mar. 10-12 FRANK MAYO . Nordick

Waldemar Nordick.. Frank Mayo
Fabien..... Clement St. Martin
Withold..... James H. Taylor
Franz Vogel..... Neil Gray
Margaret..... Frances Graham
Count Morynski.... D. Hanchett
Prince Leo Ladislaw F. Sherry
Col. Radowicz..... L. Johnstone
Col. Baratovski... F. Delorme
Capt. Ostrog..... G. Milsome
Capt. Kotzin..... David Rivers
Justin..... Leon Regnico

(Cont'd)

PEOPLE'S (Cont'd)

Mar. 9 . . LOUISE POMEROY (Cont'd) . Hamlet

Hamlet.....Louise Pomeroy
Claudius.....Will Farnum
Polonius.....Criptic Palmoni
Laertes.....Arthur Elliott
Horatio.....C. W. Harold
Rosencranz.....Chas. Bulkley
Gildenstern.....Stuart Brodock
Osric.....Marie Mulock
Marcellus.....Harry Bird
Bernardo.....Frank Ferguson
Francisco.....George Sanger
1st Actor.....Chas. Elfinstone
2nd Actor.....Stanley Hope
Player Queen.....Fanny Dillon
1st Gravedigger..Allen Schuyler
2nd Gravedigger...James Harrold
Ghost.....Arthur Minto
Priest.....Alfred Graves
Queen.....Lizzie Hardy
Ophelia.....Agnes Maynard

Mar. 10 . . .The New Magdalen (Matinee)

Mercy Merrick....Louise Pomeroy
Horace Holmcroft.Criptic Palmoni
Surgeon Ignatius Wetzel..... C. W. Harold
Capt. Arnault....Stuart Brodock
Surgeon Surville...W. M. Farnum
Max.....Chas. Bulkley
Grace.....Agnes Maynard
Julian Gray.....Arthur Elliott
Policeman.....Will Farnum
James.....Chas. Bulkley
Lady Jane Roy.....Lizzie Hardy

. . .Camille (Evening)

Camille.....Louise Pomeroy
Armand.....Arthur Elliott
Duval.....Criptic Palmoni
Gaston.....C. W. Harold
DeVarville.....Will Farnum
Gustave.....Stuart Brodock
Michette.....Agnes Maynard
Prudence.....Lizzie Hardy
Mamie.....Marie Mulock

WHEELER'S (Cont'd)

FRANK MAYO (Cont'd)
(Nordick cast cont'd)
Paul...T. H. Conly
Princess Zuliski..
Alice Fischer
Wanda.....
Alice Lorimer

PEOPLE'S (Cont'd)

Mar. 11 . . LOUISE POMEROY (Cont'd)
.As You Like It
Rosalind.....Louise Pomeroy
Orlando.....Arthur Elliott
Touchstone.....Criptic Palmoni
Jacques.....C. W. Harold
Duke Frederick.....Amos Forrest
Banished Duke.....Will Farnum
Oliver.....Clark Pullman
Adam.....C. S. Brodock
Sylvius.....Clara Van Dyke
Corin.....Chas. Bulkley
William.....James Orr
Jacques LeBois..Clinton Farrarr
LeBeau.....Marie Mulock
Charles.....Chas. Bulkley
Celia.....Agnes Maynard
Audrey.....Lizzie Hardy
Phoebe.....Fannie Dillon

Mar. 12 . . .Kathleen Mavourneen (Matinee)
Cathleen O'Connor.Louise Murdock
Terrence O'Moore..Arthur Elliott
Bernard Kavanah....C. W. Harold
Black Rody.....Criptic Palmoni
David O'Connor.....Jas. Harold
Father O'Cassidy..Chas. Bulkley
Bill Buttoncap....G. S. Brodock
Capt. Clearfield....Will Farnum
Red Barney.....Harry Bird
Darby Doyle.....Frank Ferguson
McCubban.....James Jamison
Dennis.....John Dillon
Dorothy Cavanah...Agnes Maynard
Kitty O'Lavery.....Marie Mulock

Mar. 12 . . .Romeo and Juliet (Evening)
Juliet.....Louise Pomeroy
Romeo.....Arthur Elliott
Tybalt.....Criptic Palmoni
Friar Lawrence.....Will Farnum
Capulet.....Chas. Bulkley
Benvolio.....Walter Remson
Peter.....G. S. Brodock
Balthasar.....Harry Bird
Apothecary.....Frank Ferguson
Paris.....John Dillon
Lady Capulet.....Marie Mulock
Nurse.....Lizzie Hardy

WHEELER'S (Cont'd)

STANLEY MACY & LAURA DENSMORE
Mar. 17 . . . The Kindergarten

JOHN L. BURLEIGH
Mar. 23,24 . Clio

W. J. GILMORE CO.(?)
Mar. 25,26 . The Devil's Auction

MAGGIE MITCHELL
Mar. 28 . . Lorle

LOTTA
Apr. 2 . . . Little Nell and The Marchioness

STETSON
Apr. 9,10 . . Uncle Tom's Cabin

J. B. POLK
Apr. 11,12 . Mixed Pickles

GEORGE C. BONIFACE
Apr. 20,21 . The Streets of New York

MESTAYER AND VAUGHN
Apr. 22 . . . We, Us, and Company

EDOUIN AND SANGER
Apr. 23 . . . A Bunch of Keys

PEOPLE'S (Cont'd)

LITTLE NUGGETT (Josie Sisson, Oscar Sisson, Herbert Cawthorn)
Mar. 14 . . . Little Nuggett

EDWIN ARDEN
Mar. 21 . . The Eagle's Nest

MONROE AND RICE
Mar. 28 . . My Aunt Bridget

Bridget McVeigh.....
George W. Monroe
P. Alton McVeigh.....
Jno. C. Rice
Jack Treyser.....
Edward Cameron
Joe Neary...W. H. Leary
Tomkins Blazer.....
F. W. Holland
Dora Blazer.....
Louise Leslie
Dollie Gilder.....
Josie DeVoy
Abbie Shrinker.....
Mrs. E. M. Post
Nellie Ryder.Polly Carey

CORINNE
Apr. 4 . . . Arcadia

DOMINICK MURRAY
Apr. 11 . . . Escaped from Sing Sing

MINNIE GRAY AND W. T. STEVENS
Apr. 17 . . Saved from the Storm and Without a Home

SHEEAN & COYNE
Apr. 23 . . Grogan's Elevation

SID FRANCE
Apr. 29 . . Marked for Life
Apr. 30 . . Dead to the World
May 1 . The James Boys

1887 (Cont'd)

WHEELER'S (Cont'd)	PEOPLE'S (Cont'd)
May 3,4 . . JAMES O'NEILL (Grace Thorne, J. W. Shannon, J. H. Shewell) The Count of Monte Cristo	May 3 . . . PETE BAKER Chris and Lena
May 5 . . . J. H. EMMETT Fritz	May 16 . . .MME NEUVILLE The Boy Tramp
May 6,7 . . THOMAS KEENE Richelieu	May 23 . . JENNIE CALEF Little Nuggett and Little Detective
May 30 . . .MINNIE MADDERN Caprice	
Sept. 6,7 . . W. H. POWERS The Ivy Leaf	Sept. 9 . . . E. HANFORD Partners in Crime
Sept. 9 . . . MRS. McKee RANKIN The Golden Giant	Sept. 15 . . FRANCES BISHOP Mugg's Landing
Sept. 15 . . GUS WILLIAMS Keppler's Fortune	Sept. 19 . . WALTER SANFORD Under the Lash
Sept. 22 . . FRANK DANIELS Little Puck	Sept. 23 . . EDWIN MAYO Davy Crockett
Sept. 29 . . KATE CASTLETON Crazy Patch	
Oct. 3 . . . VERONA JABLEAU & J. B. BERNSTEIN Starlight	
Oct. 10 . . .GILBERT & DONELY Natural Gas	Oct. 10 . . OLIVER AND KATE BYRON Across the Nation
Oct. 11 . . MURRAY & MURPHY Our Irish Visitors	
Oct. 17 . . W. A. MESTAYER & THERESA VAUGHN Tobogganing	Oct. 17 . . .PHROSA McALLISTER Taken From Life
Oct. 24,25 . HARRY MINER Silver King	Oct. 24 . . .CHARLES McCARTHY One of the Bravest

WHEELER'S (Cont'd)

ARTHUR REHAN
(Adele Waters, Clara Fisher Mather, Charles Weidman, Lily Vinton, A. S. Lipmann, Geo. Parks, Harry Hotto, Harold Russell, R. Longworth)

Oct. 27 . . . Love in Harness
Oct. 29 . . . Nancy and Company

Oct. 31 . . . Spartacus
Nov. 1 . Julius Caesar

Nov. 16 . . FANNY DAVENPORT
Fedora

BOOTH & BARRETT
(Edwin Booth, Lawrence Barrett, E. J. Buckley, J. A. Lane, Minnie Gale)

Nov. 17 . . . Julius Caesar

A. M. PALMER COMPANY
(Ada Dyas, Evelyn Campbell, Jennie Eustace, Kate Ferguson, J. E. Whiting, Chas. Overton, Thomas Robertson, S. Miller Kent, J. R. Booth, H. J. Halliday, Edward Stanaliffe)

Nov. 25,26 . Jim the Penman

Dec. 5,6 . . SAM PRICE
On The Rio Grande

ADELE BELGRADE
(Lillian Conway, Nannie Jackson, Henry Holland, Burr McIntosh)

Dec. 9,10 . . The Soggarth

FRED DeBELLVILLE, VIOLA ALLEN

Dec. 12,14 . Hoodman Blind

Dec. 20 . . . Joan of Arc

PEOPLE'S (Cont'd)

Oct. 31 . . . ATKINSON
Peck's Bad Boy

Nov. 1 . . . LEONZO BROTHERS
A Wife's Honor

Nov. 13 . . . EDMUND COLLIER
Virginius, Metomora, and Jack Cade

Nov. 24 . . . JOHN STEWART
The Two Johns

JOSEPH DOWLING & NELLIE PAGE

Nov. 28 . . Never Say Die

BARTLEY CAMPBELL
(Mrs. Dion Boucicault)

Dec. 5 . . . My Geraldine

Dec. 12 . . J. B. STUDLEY
A Great Wrong

1887 (Cont'd)

WHEELER'S (Cont'd)	PEOPLE'S (Cont'd)
Dec. 24 . . . W. J. SCANLON *Shamus O'Brien*	
Dec. 27 . . . MAGGIE MITCHELL *Maggie the Midget*	Dec. 26 . . N. S. WOOD *The Waifs of New York*

1888

Jan. 5,6 . . E. H. SOTHERN (H. Archer, Belle Archer, Evelyn Grain, Rowland Buckstone) *The Highest Bidder*	Jan. 2 . . . JOHN STEVENS *Passion's Slave*
Jan. 11 . . . MODJESKA *As You Like It*	Jan. 9 . . . SISSON & CAWTHORNE *Little Nuggett*
Jan. 14 . . GILBERT, DONELY, & GERARD *Natural Gas*	Jan. 16 . . CHARLES GARDNER *The New Karl*
Jan. 19 . . WM. BARRY & HUGH FAY *McKenna's Flirtation*	Jan. 26 . . M. B. CURTIS *Sam'l of Posen*
Jan. 20,21 . CHARLIE REED *A Rag Baby*	Jan. 30 . . [?] *Under the Gaslight*
Jan. 23,24 . HELEN BLYTHE *Only a Woman's Heart*	
Feb. 6 . . . CHAS. HOYT, MARIETTA NASH *A Bunch of Keys*	Feb. 6-8 . . CHARLES ELLIS *Casper the Yodeler*
Feb. 20,21 . F. KEMBLE *Sybil*	Feb. 9-11 . . BENJAMIN MAGINLEY *Inslavogue*
Feb. 22 . . . WALDRON & FAY (Harold Brown, Harold Hartzell, Lizzie Fletcher) *The Light on the Point*	Feb. 13 . . GRAY & STEVENS *Without a Home* and *Saved from the Storm*
Feb. 27 . . JULIA MARLOWE (W. H. Humphrey) *Ingomar*	Feb. 20 . . . MATTIE VICKERS *Jacquine* & *Cherub*

WHEELER'S (Cont'd)

JOSEPH MURPHY
Mar. (Stella Juston)
1-3 . . Shaun Rhue, Kerry Gow, and The Donough

Mar. [?]
6,7 . . Held by the Enemy

Mar. LILLIAN RUSSELL
8 . . . Dorothy

Mar. MINNIE MADDERN
12 . . In Spite of All
13 . . Caprice

Mar. ROSINA VOKES
26 . . .A Pantomimic Rehearsal and A Game of Cards
27 . . .The Circus Rider and A Pantomimic Rehearsal

Mar. Ezra Kendal
28 . . .A Pair of Kids

Mar. LOTTA
30 . . .Pawn Ticket No. 210

Apr. THE KNIGHTS
4 . . . Over the Garden Wall

Apr. EFFIE ELLSLER
6 . . . Woman Against Woman
7 . . . Egypt

Apr. NATE GOODWIN
11 . . Turned Up

Apr. ROBERT DOWNING
24 . . Spartacus the Gladiator
25 . . Virginius

May JOSEPH JEFFERSON
7 . . . Rip Van Winkle

PEOPLE'S (Cont'd)

Mar. J. T. FARRAN
5 . . . A Soap Bubble

Mar. HARDY & VON LEER
12 . . On the Frontier

SCOTT & MELROSE
(Harry Mills, Ada Mel-
Mar. rose, R. L. Scott)
19 . . A Chip Off the Old Block

KIMBALL COMPANY
Mar. (Aimee?)
26 . . .Mam'zelle

Apr. EDITH SINCLAIR
2 . . . A Box of Cash

Apr. MONROE AND RICE
5 . . . My Aunt Bridget

May ADA GRAY
7 . . . East Lynne

May BARTON, BURBIDGE CO.
14 . . A Night Off

WHEELER'S (Cont'd)

May 21,22 . DEMILLE . The Main Line

May 26 . . W. J. SCANLON . The Irish Minstrel

June 7 . . . J. K..EMMETT . Our German Cousin

June 25 . . THE OBERS (George Ober, Fred Power, C. W. Vance, Albert Sprague, Robert Dorton, Adelaide Ober, Alice King Hamilton, Stella Sadler) . Dr. Jeckyll and Mr. Hyde

Aug. 21 . . SOL SMITH RUSSELL . Bewitched

Aug. 23 . . DONELY & GIRARD . Natural Gas

Aug. 30,31 . W. A. MESTAYER . Theresa

Sept. 3 . . . MURRAY & MURPHY . Our Irish Visitors

Sept. 24 . . ROBERT DOWNING . Spartacus

Sept. 27 . . ROBERT MANTELL . Montbars

Oct. 1 . . . FRANK DANIELS . Little Peck

Oct. 4-7 . . McKEE RANKIN & MABEL BURT . The Runaway Wife

Oct. 11-12 . CHAS. VERNER . Shamus O'Brien

Oct. 16,17 . THE HANLONS . Voyage en Suisse

PEOPLE'S (Cont'd)

May 21 . . MATTIE GOODRICH & J. W. SUMMERS . Monte Cristo and Grizzly Adams

May 28 . . NELLIE FREE & FRANK DUNN . On the Sahara and Dad's Girl

June 4 . . . J. J. LESSINGER . A Cold Day

June 11 . . KEANE AND HIGGINS . The Night Watch and Burr Oaks

June 18 . . . NEWTON BEERS . Lost in London

Aug. 27 . . [?] . Uncle Tom's Cabin

Aug. 30 . . JOHN DEGRAM . Waif of the Storm

Sept. 10 . . LEONZO BROTHERS . Brother Against Brother

Sept. 17 . . . NELLIE FREE . The Silver Spur

Sept. 24 . . . H. C. MINER & MAY WHEELER . Zitka

Oct. 8 . . . KEMBLE'S MERRYMAKERS . Capers

Oct. 15 . . MONROE & RICE . My Aunt Bridget

1888 (Cont'd)

WHEELER'S (Cont'd)	PEOPLE'S (Cont'd)
Oct. 25-27 . DANIEL SULLY(?) The Corner Grocery	Oct. 22 . . . [?] Fate
	Nov. 5 . . . ROSE GOODALL The Black Diamond
	Nov. 9 . . . BENJAMIN MAGINLEY Inshavogue
Nov. 12-14 . GRACE EMMETT Beacon Lights	Nov. 15 . . LOTTIE CHURCH The Ruling Passion
	Nov. 22-24 . SISSON & BRADY Little Nuggett
Nov. 29 . . . LYDIA THOMPSON The British Blondes	Nov. 26 . . . [?]
Dec. 3 . . . J. KEMBLE Monte Cristo, Jr.	Dec. 3 . . . AUGUSTINE NEUVILLE The Boy Tramp and The Gypsy Boy
	Dec. 16 . . . HARRY AMLAR & ROSE OSBORNE A Living Lie and Counterfeit
Dec. 19 . . . T. J. FARRON Help	
	Dec. 24 . . . ATKINSON Peck's Bad Boy
Dec. 27-29 . J. C. HALL & FAY CHESTER Ranch 10	Dec. 31 . . HARDY & VON LEER On the Frontier

1889

Jan. 7 . . . BARRY & FAY McKenna's Flirtation	Jan. 6 . . . FLORENCE BINDLEY Dot
Jan. 8,9 .. WILLIAM GILLETTE (Beatrice Moreland, Rachel McCreery, Ethelyn Friend, W. T. Dennison, Wm. Harcourt, Fitz Hugh Ousley, E. W. Rose, Alice Grey) Held by the Enemy	

1889 (Cont'd)

WHEELER'S (Cont'd)

HELEN BARRY
(Helen Barry, Frank Mordaunt, Burr McIntosh, J. N. Colville, Maud Hosford)
Jan. 10 . . . Zo-Zo
11,12 . A Woman's Strategem

Jan. 14,15 . MR. AND MRS. GEORGE OBER — Dr. Jeckyll and Mr. Hyde

CHARLES YOUNG
(A. M. Palmer Company)
Jan. 18,19 . Jim, the Penman

Jan. 21 . . . MINNIE MADDERN — Caprice

HARRY KENNEDY
(May Newman, Agnes Herndon, Bessie Roberts, Ida Jefferies, H. S. Duffield, Frank Roberts, David Hanchett)
Jan. 22,23 . Lights and Shadows

Jan. 24-26 . TILLOTSON'S COMPANY — Dens and Palaces

Feb. 1 . . . JANE COOMBS — Bleak House

UNION SQUARE COMPANY
(M. A. Kennedy, Frank Burbeck, Robert Hillyard, W. H. Thompson, John Browne, George F. DeVere, Dan Leeson, Georgie Drew Barrymore, Dorothy Dorr, Jean Harold, Leila Woodston)
Feb. 2 . . . A Possible Case

(Mark Lynch, Harry Hawk, Marion Elmore, Helen Weathersby, Lenora Bradley)
Feb. 4,5 . . The Stowaway

MADISON SQUARE COMPANY
(Ed Travers, Harry Allen, Harry Emmett, John Archer, Mr. Wise, May Steele, Louise Graham)
Feb. 8,9 . . The Private Secretary

PEOPLE'S (Cont'd)

Jan. 13 . . . JOHNNIE PRINGLE — Reuben Glue

Jan. 21 . . . LOTTIE CHURCH — The Ruling Passion

Jan. 28 . . SISSON COMPANY — Little Nuggett

WHEELER'S (Cont'd)

MARGARET MATHER
Feb. (Mr. Hager, Mr. Studley)
15 . . .Romeo and Juliet

Feb. RHEA
18 . . .[?]

DeLANGE, DUNNING, & DAVIS
(Arthur Dunn, Edward Poland, Annie Pixley, Kate Davis, Marie Cahill, Miss Stevens,
Feb. Daisy Hall, Bessie Gray)
26 . . .Me and Edison
27 . . .The Tin Soldier

GUS WILLIAMS
(Frank Gerard, Miss Vincent, Miss Beeman, Eveline Pollock,
Mar. Moss Konkrite)
1,2 . . Keppler's Fortunes

Mar. DAN FROHMAN'S COMPANY
14 . . .The Wife

E. H. SOTHERN
(Dan Frohman's Company,
Mar. Belle Archer, Cyril Scott)
20 . . .Lord Chumley

WEBSTER BRADY COMPANY
Apr. (Miss Bigger)
1 . . . She

Apr. BOOTH AND BARRETT
8 . . . Othello
Iago.....Barrett
Othello.....John Lane
Apr. Desdemona.....Miss Gale
9 . . . Hamlet
Hamlet.....Booth
Laertes.....John Lane
(Also: Miss Kellog, Beaumont Smith)

Apr. EVANS AND HOEY
11,12 . A Parlor Match

PEOPLE'S (Cont'd)

Feb. IDA VAN COURTLAND
11 . . .Pygmalion and Galatea
12 . . .Queena
13 . . .The New Magdalen
14 . . .Fanchon
15 . . .Caught in the Web
16 . . .Lynwood

HARRY JACKSON &
Feb. NELLIE IRVING
18 .. . Braving the World

T. H. WINNETT
(Charles Barringer,
Feb. Abbie Pierce)
25 . . .Passion's Slave

Mar. VAUGHN & MESTAYER
4 . . . We, Us, and Company

Mar. MAY TREAT
11 . . The Ranch King and Libby Prison

SCOTT, MILES, AND BONSTELLE
(E. M. Favor, Helen
Mar. Norton)
18 . . .A Chip Off the Old Block

HORACE LEWIS
(Fannie Francis,
Mar. George A. D. Johnson)
25 . . .Monte Cristo

PERKINS D. FISHER
Apr. (John Ransome Company)
1 . . . A Cold Day

WHEELER'S (Cont'd)

Apr. 13 . . . . J. C. STEWART .The Fat Men's Club

Apr. 29 . . . . LIZZIE MAY & G. T. ULMER .Colonel Sellers
Apr. 30 . . . . .Dad's Girl

May 6 . . . . MARIETTA NASH & HARRY BELL Katti

May 8 . . . . FANNY DAVENPORT La Tosca
Scipia....Mr. MacDowell
Mario.....Mr. Rose

May 13 . . . . ALFRED McDOWELL .The Kindergarten

June 3 . . . . ADA GRAY East Lynne

June 8 . . . . [?] A King of Iron

June 10 . . . [?] The Main Line

June 25 . . . J. H. HUNTLEY
(Gustave Neaville, George Rose, Nannie Palmer)
The World

Aug. 16 . . . J. K. EMMETT Uncle Joe

Aug. 19,20 . . GEORGE OHR Old Homespun

Aug. 26-28 . . GEORGE C. STALEY
(Edith Dallas, Charles Mestayer, Will Granger, J. C. Huffman, Lollie Blair, Tony Farrell, Jennie Leland)
A Royal Pass

Sept. 9 . . . . [?] One of the Finest

Sept. 16 . . . . Wm. SCANLON .Myles Aroon

WHEELER'S (Cont'd)

Oct. 14,15 — FERGUSON AND MACK — McCarthy's Mistake

Oct. 17 — KATE CASTLETON — A Paper Doll
Oct. 18,19 — The Burglar

Oct. 20 — ROLAND REED — The Woman Hater
Oct. 25 — The Midnight Bell

Oct. 30,31 — ARTHUR REHAN COMPANY (J. H. Riley, Harry Hotto, Burr McIntosh, Carrie Jamison, Maaline Lucette) — The Surprises of Divorce

Nov. 1,2 — THEARIE & COOPER COMPANY (Victoria Vokes) — [?]

Nov. 28 — GUS ADAMS — He, She, Him, Her

Dec. 3,7. — W. H. POWERS COMPANY (Carrol Johnson, Daisy Temple, Charles Frew, Little Zella) — The Fairies' Well

Dec. 24 — JOHN FAY PALMER — The Last Days of Pompeii

THE NEW PEOPLE'S

Sept. 23 — ROBERT DOWNING — Virginius
Sept. 24 — The White Pilgrim and Count Claudio

Sept. 30 — MR. & MRS. JOSEPH DOWLING — Zo-Zo

Oct. 7 — Keep It Dark

Oct. 14 — CHARLES LODER — Hilarity

Oct. 28 — PETE BAKER — Chris and Lena

Nov. 4 — KENNEDY, WILLIAMS AND McGEE — Time Will Tell

Nov. 11 — JOSEPH DOWLING AND SADIE HASSON — The Red Spider
Nov. 14 — Nobody's Claim

Nov. 25 — J. C. STEWART — [?]

Dec. 9 — DAN DALY — Upside Down

Dec. 13 — KATIE EMMETT — Waifs of New York

Dec. 23 — ST. FELIX SISTERS — A Royal Hand

Dec. 30 — DAN McCARTHY & C. D. McCAULL (J. P. Sullivan) — True Irish Hearts

WHEELER'S (Cont'd)

JEFFERSON-FLORENCE COMPANY
(Joseph Jefferson, W. J. Florence, Mrs. John Drew, Viola Allen, Edwin Varrey, Agnes Miller, Frederick Paulding, Joseph Warren, George Frederick Nash, George W. Denham)

Jan. 1 . . . The Rivals

SALVINI
(A. M. Palmer Company)

Jan. 2 . . . A Child of Naples

Jan. 6,7 . . W. A. MESTAYER
The Tourists and In A Pullman Car

Jan. 13,14 . J. B. POLK
The Silent Partner

Jan. 15 . . . DANIEL FROHMAN COMPANY
The Wife

Jan. 17,18 . JOLLY NELLIE McHENRY
Greenroom Fun

JOSEPH MURPHY AND BELLE MELVILLE

Jan. 29 . . . Kerry Gow
30 . . . Shaun Rhue

Feb. 3 . . . TOMASSO SALVINI
The Gladiator

Feb. 10-12 . KIRALFY'S
The Water Queen

A. M. PALMER
(Joe Willing, Ellie Wilton, Charles Kent, Edward Travers, Hardy Vernon, W. H. Pope, Lysander Thompson, John Flood, Len Hurst, Nellie Whiting, Evaline Hardy, Josephine Shepherd)

Feb. 21,22 . Jim, the Penman

PEOPLE'S (Cont'd)

Jan. 13 . . . HERBERT, JOE CAWTHORNE
Little Nuggett

Jan. 20,21 . LIZZIE EVANS
The Buckeye
22,23 . Our Angel
24,25 . Fine Feathers

Feb. 3 . . . De SHETLEY & COATES
Alone in London

ULLIE AKERSTROM
(Frances Powers, Frank Hewett, J. K. Applebee)

Feb. 10 . . [?]

Feb. 17 . . THE SPARK COMPANY
A Bunch of Keys

Feb. 20-22 . CHARLES McCARTHY
One of the Bravest

WHEELER'S (Cont'd)

Feb. 26 . . . JANAUSCHEK .Macbeth

Feb. 27 . . . EVANS AND HOEY .A Parlor Match

Feb. 28 . . . LOUIS JAMES .Othello

Mar. 1 . Ingomar (Matinee) Richard III (Evening)

Mar. 12 . . . E. H. SOTHERN .Lord Chumley

Mar. 14,15 . HALLEN AND HART Later On

Mar. 20,21 . DENMAN THOMPSON The Two Sisters

Apr. 4 . . . MURRAY AND MURPHY Our Irish Visitors

Apr. 11 . . . RHEA (Una Abel, Ida Van Sicklen, J. M. Frankover, William Harris) .Josephine

Apr. 12 . . . .Temptations

Apr. 17 . . . BOOTH AND MODJESKA .Merchant of Venice

Shylock.....Edwin Booth
Portia...Helena Modjeska
Bassanio....Otis Skinner
Gratiano.Charles Hanford

Apr. 24 . . . T. H. FRENCH COMPANY (King Hedley, Florence Foster, Laura Alberts, Herman Blackemore, Ada Fleming) .Little Lord Fontleroy

PEOPLE'S (Cont'd)

Feb. 24 . . . N. S. WOOD .Out in the Street

Mar. 3 . . . McKEE RANKIN & MABLE BURT The Runaway Wife and The Canuck

Mar. 10 . . . SHOOK AND COLLIER'S .The Blue and the Gray

Mar. 17 . . . IDA VAN COURTLAND (Clarence Holt, J. H. Cook, Dan Young, E. H. Stone, Albert Traverner, Walter Granville, Arthur Beebee, D. B. Arthur, A. G. Doulbe, A. H. Ford, Adele Durand, Isabelle Traverner, Gwendolyn Hamilton, Dollie Bardell) .La Belle Russe

18 . . . .For-Get-Me-Not

19 . . . .Queena

20 . . . .The New Magdalen

21 . . . .The Creole

22 . . . .Romeo and Juliet

Mar. 24 . . . ANNIE WARD TIFFANY (Rose Tiffany, John Marshall, George Edeson, William Cullington) .Shadows of a Great City

Mar. 31 . . . LOTTIE ALTER (Gus Pixley, Florence Stover) .Lost in New York

Apr. 7 . . . HATTIE BERNARD CHASE Little Coquette

Apr. 14 . . MESTAYER AND VAUGHN We, Us, and Company

Apr. 21 . . HARRY WEBBER Uncle Tom's Cabin

WHEELER'S (Cont'd)

Apr. 30 . . . KATE CLAXTON AND CHARLES STEVENSON .Two Orphans

May 21,22 . DENMAN THOMPSON (Archie Boyd, Henrietta Irving) The Old Homestead

May 30,31 . MAUD GRANGER (Harry Mainhall, W. M. Wilkinson) Inherited

PEOPLE'S (Cont'd)

Apr. 28 . . . RENFRO'S COMPANY (T. Charles Sweet, L. J. Farrel, H. F. Adams) .Below Zero

May 5 . . . W. H. POWERS COMPANY The Ivy Leaf

May 19 . . . JOHNNIE PRINDLE .Reuben Glue

May 26 . . . JOSIE LOANE .Monta of Montana

June 2 . . . OSCAR SISSON Wild Oats

June 9 . . . CHARLES LODER Hilarity

June 16 . . EDWIN ADAMS Enoch Arden

June 23 . . . W. C. COWPER (William Hatch, J. G. Bauer, Lenora Gordon) .A Mexican Romance

June 30 . . . KATE PURSELL .Queen of the Plains

Aug. 25 . . . RANDOLPH MURRAY AND NEVA WHATON (Dave H. Woods, Charles Drake, Mr. Sudley, Miss Coleman) .Beacon Lights

Sept. 1 . . . CARROLL JOHNSON (Naomi Fulton, Ida Ward, Lizzie Hardy, Nellie Carnondie, John Ward, J. C. Kenny) The Fairies' Well

WHEELER'S (Cont'd)

ROBERT DOWNING AND
Sept. EUGENIE BLAIR
8 . . . The Gladiator
The Gladiator.....
Robert Downing
Neodamie...Eugenie Blair
Faustina...Estella Davis
Sept. Flavian.....Charles Holt
9 . . . Damon and Pythias
Damon.....Robert Downing
Pythias.....Charles Holt

Sept. MARIE WAINRIGHT
29,30 . Twelfth Night
Viola....Marie Wainright
Sir Toby.....Wm. Fowler
Malvolio.....Barton Hill
Sir Andrew...Percy Booth
Olivia.....Blanche Walsh
(Also Louise Muldener, and E. G. Backus)

Oct. STUART ROBSON
10,11 . The Henrietta

Oct. T. H. FRENCH COMPANY
20,21 . Little Lord Fontleroy
Earl of Dorincourt.....
Frank Aiken
Dearest..Minnie Radcliff
Little Lord Fontleroy...
Gertie Homans
(Also King Hedley, B. W. Singer, Georgie Woodthorpe)

Oct. LAWRENCE BARRETT
27 . . . Francesca Da Rimini
Lanciatto...Lawrence Barrett
Francesca.....Miss Gale
(Also John Lane, Lawrence Hanley, Frederick Vroom, Ben G. Rogers, Charles Forrest, Herbert Pattee, Albert Bruning, James Taylor, George Hazleton, Eugene Morgan, Herman Forbes, Mrs. Beaumont Smith)

PEOPLE'S (Cont'd)

CHARLES McCARTHY
(Frank Casey, T. B. Dixon, William Cronin, Fanny
Sept. Bloodgood, Harry Budionot)
8 . .. . One of the Bravest

LIZZIE EVANS
(Harry Mills, Marion
Sept. Clifton)
16 . . . Fogg's Ferry

Sept. [?]
22 . . . Lost in New York

DOWLING HASSON COMBINATION
(Sadie Hasson, Joseph
Sept. Dowling, Sallie Price)
29 . . . The Red Spider
Oct. 1 . Nobody's Claim

Oct. J. C. STEWART
13 . . The Two Johns

KATIE EMMETT
(Amy Ames, Florida Kingsley, Wright Huntington, George W. Thompson, W. H. Murdock, George Mitchell, Lizzie
Oct. Davis, La Petite Lillie)
20 . . . Waifs of New York

WHEELER'S (Cont'd)

Oct. 24,25 . WILLIAM GILMORE COMPANY
The Sea King

Oct. 31 . . . ADELAIDE DE MOORE AND JOSEPH WHEELER
Romeo and Juliet

Nov. 1 . The Lady of Lyons (Mat.)
Pygmalion and Galatea (Evening)

Nov. 8 . . . SOL SMITH RUSSELL
(Alfred Hudson, Ed Tannehill, Frank Lawton, R. F. Sullivan, Linda Dietz, Lillian Owen, Mary Barker, Merri Osborne)
A Poor Relation

Nov. 12 . . . ANNIE PIXLEY
The Deacon's Daughter

Nov. 21 . . . LOUIS JAMES
Richelieu
Julia.....Victory Bateman
Francofe.....Emma Forsythe
Count de Barabas.....
Edwin Ferry

Nov. 22 . . . The Marble Heart (Mat.)
Othello (Evening)

Dec. 8 . . . ADELE FROST
(Miss Atwood)
Lucille

Dec. 10 . . . JOSEPH MURPHY AND BELLE MELVILLE
Shaun Rhue

Dec. 11 . . . Kerry Gow

Dec. 17 . . . ROSE COGHLAN
Peg Woffington

Dec. 25 . . . SUTTON'S COMPANY
Uncle Tom's Cabin

PEOPLE'S (Cont'd)

Oct. 27 . . . PETE BAKER
The Emigrant

Nov. 3 . . . PECK AND FUHRMAN
(William Lanegan, W. F. Kempshall, George Barr, W. E. Crandall, Charles R. Thorpe, Charles K. French, Miss Ray Eveleth, Lottie Barr, Katie C. Brown, Little Mamie)
Daniel Boone

Nov. 10 . . . JAMES H. WALLICK
The Cattle King

Nov. 13 . . . The Mountain King

Nov. 21 . . . JOLLY NELLIE McHENRY
Chain Lightning

Dec. 8 . . . WILLIAM BRADY'S CO.
After Dark
Old Tom.Edmund Collier
Stella Rees.....Eliza
(Also J. W. McConnell, Miss Forrest, Messrs. Dalton, Richardson, Brophy)

Dec. 15 . . . [?]
A Barrel of Money

Dec. 22 . . . COLLIER'S COMPANY
(E. L. Snader, Lisle Leigh, Milt Barlow, Edward Clifford)
The Blue and the Gray

1890 (Cont'd)

WHEELER'S (Cont'd)	PEOPLE'S (Cont'd)
Dec. 31 . . . LAURA BIGGERS .The Clemenceau Case	Dec. 29 . . . CHARLES GARDNER .Fatherland

1891

FRANK MAYO
(Marie Burroughs, J. S. Maffitt, Jr., Harry Driscoll, Marie DeVere, Katherine Prosser)
Jan. 3 . . . Nordeck

JOHN L. SULLIVAN
(Charles M. Collins, Duncan Harrison, Teddy Hunter, Martha O'Neill)
Jan. 7 . . . Honest Hearts and Willing Hands

WILLIAM REDMOND
(Mrs. Thomas Barry, Beatrice Lieb, Clare Swartz, Charles E. Brumell, Louis Breen)
Jan. 8 . . . Cuchillo

Jan. 19 . . . THOMAS MURRAY .M.E.A. Mystery

[?]
(Miss Merrick, Lillian Billings, Ada Ryman, J. A. Mahoney G. W. Ryer)
Jan. 26 . . . The Two Sisters

Jan. 30,31 . A. M. PALMER COMPANY Jim, The Penman

Feb. 2 . . . WILLIAM A. BRADY COMPANY The Clemenceau Case

Feb. 11 . . . J. K. EMMETT .Uncle Joe

ROBERT MANTELL
(Charlotte Behrens, Park Price, Guy Lindsley, B. T. Ringgold, H. Hall, C. W. Vance, E. A. Barron, Minnie Monk, Marie Sheldon)
Feb. 20 . . . .Monbars

DOMINICK MURRAY
(Ralph Delorme, Lizzie Hunt, Harry Rogers, Palmer Collins, W. S. St. Clair, W. A. Mortimer)
Jan. 12 . . . .Master and Man

Jan. 19 . . . WILLIAM GILLETTE .Held by the Enemy

[?]
(Dan Mason, Gus Mills, Mollie Thompson, Miss Watkins)
Jan. 26 . . . .The Hustlers

GRAY AND STEVENS
(Minnie Oscar Gray, Ingar Baruson, H. A. Wilcox, W. H. Daneses, Maudie Genoese)
Feb. 9 . . . Vesper Bells

WHEELER'S (Cont'd)

Feb. 21 . . . ROBERT MANTELL (Cont'd) .The Corsican Brothers

Feb. 24,25 . M. B. CURTIS Sam'l of Posen

Feb. 26 . . . JEFFERSON FLORENCE COMPANY .Heir at Law

Feb. 27 . . . HOEY'S COMBINATION (August Anderson, Walter Sanford, Edgar Forrest, John Martin, Ethel Berrington) .My Jack

Mar. 3,4 . . CHARLES FROHMAN COMPANY (Oscar Engle, Frank Dayton, Louis Hendricks, Nina Gleason, Helen Leslie, W. H. Gleason, M. B. Mann, Fannie Ward, Geoffery Wier) Shenandoah

Mar. 6 . . . JAMES O'NEILL (Joseph E. Whiting, Alf Fisher, Charles Charters, N. D. Jones, F. B. Boudinot, Jules Cuizetti, Grace Raven, Eleanor Carroll, Kate Fletcher, Ella Dunbar) The Dead Heart

Mar. 7 . . . Monte Cristo

Mar. 9,10 . . FAY TEMPLETON .Mrs. McGinty

Mar. 11 . . . GEORGE, JAMES, and JOHN GORMAN .The Gamboliers

Mar. 16,17 . LEWIS MORRISON Faust

Mar. 26 . . . E. H. SOTHERN (Roland Buckstone, Owen Fawcett, Morten Selter, Walter Craven, C. B. Butterfield) .The Maister of Woodborrow

PEOPLE'S (Cont'd)

Feb. 23 . . . N. S. WOOD (Harry Dalton, C. F. Herbert, Frank Wallace, Ida Lewis, Nellie Pierce, Lillian Keene, Lillie Eddinger) .Out in the Streets

Mar. 2 . . . GEORGE C. STALEY The Royal Pass

Mar. 9 . . . ANNA BELMONT (George Nash, Robt. Gibbs, James Otley, W. H. Wallis, Chas. Jackson) Hands Across the Sea

Mar. 16 . . . FLORENCE BINDLEY & ELMER YANCE .The Limited Mail

Mar. 23 . . . ARTHUR REHAN .Under the Gaslight

WHEELER'S (Cont'd)

Apr. 8 . . . BARRY AND FAY
.McKenna's Flirtation

Apr. 9,10 . 11 . . R. D. McLEAN AND MARIE PRESCOTT (Agnes Maynard, Walter Matthews)
.Cleopatra
.Spartacus

Apr. 13 . . 14 . . MAUD GRANGER
.Inherited
.The Creole
Julia Raymond.Henry Mainhall
Dr. Raymond..Chas. Mestayer
Estha Williams.....
Carolyne Elberts
The Creole.....Miss Granger
(Also Harry Marshall, J. H. Fitzsimmons, Harry French)

Apr. 20 . . RHEA (William Harris, J. M. Francover, Henry Rees, Una Abel)
.Josephine

Apr. 21 . . EVANS AND HOEY
.A Parlor Match

May 8,9 . . LEWIS MORRISON
Faust
Mephisto.....Lewis Morrison
Marguerite.Florence Roberts
Faust.....W. F. Owen
Lisa.....Beatrice Ingram
Martha.....Carrie Carter

PEOPLE'S (Cont'd)

Mar. 30 . . [?]
.A Bunch of Keys

Apr. 6 . . . CHARLES DAVIS
Alvin Joslyn

Apr. 13 . . [?]
.Out of Sight

Apr. 20 . . W. H. POWERS COMPANY (Ed Hefference, Nellie Strickland, Smith O'Brien)
.The Ivy Leaf

May 4 . . . [?]
Uncle Tom's Cabin

May 11 . . FLORENCE BINDLEY (Alexander Randolph, E. E. McFadden)
.The Limited Mail

May 18 . . BOBBY TAYLOR
.An Irish Arab

Aug. 10 . . MAX FUHRMAN
.Uncle Isaac

Aug. 17 . . MAY RUSSEL'S BURLESQUE (Bob Slavin, Ada Henry, Pauline Bachellor)
.[?]

WHEELER'S (Cont'd)

Aug. 28,29 . HALLEN & HART
. Later On

Aug. 30 . . JOHN PALMER
. Last Days of Pompeii

NEIL BURGESS
(Kate Quinn, Otis Tucker, Ollie Redpath, Lysander Thompson, Richard Ferris, George Paunceford, Fanchon Campbell, Joel Bartell, Sallie Greenway)
Sept. 7 . . . The County Fair

[?]
(Bob Graham, Mamie Cerbe, Alice Hosmer, Marie de Burdeau, Robert Dunbar)
Sept. 16 . . .Little Tycoon

CHARLOTTE THOMPSON
(G. D. McIntyre)
Sept. 18 . . .East Lynne
19 . . .Jane Eyre
20 . . .The Nest

Sept. 21 . . .The Devil's Editor
The Editor.....Frank Doane
Miss Cushman.Alice Harrison
The Devil....Frank Sheridan
Sundman.....Joe Flynn

GEORGE MONROE
(Nellie Rosebud, Alf Wheeler, Tate Dueran, Frank W. Holland)
Sept. 30 . . .Aunt Bridget's Baby

BRUNALAUS COMPANY
(C. Brunalaus, Arthur Forrest)
Oct. 9,10 . . Roger La Honte

PEOPLE'S (Cont'd)

CARROLL JOHNSON
(Leda McMillan, Mrs. G. A. Mortimer, Annis Shindle, Frank Fenwick, Mark Helsey)
Aug. 24 . . .The Gassoon

PIXLEY AND DUNCAN
(Louise Galloway)
Aug. 31 . . .Lost in New York

W. H. POWERS
(Smith O'Brien, Nellie Strickland, Annie Kent, Kittie Morton, Samuel Morton)
Sept. 7 . . . The Ivy Leaf

VERONA JARBLEAU
(Henry Crandall, Nat Haines)
Sept. 14 . . .Starlight

Sept. 28 . . . W. J. FLEMING
Custer

Oct. 5 . . . [?]
Ole Olson

WHEELER'S (Cont'd)

Oct. 12 . . ROSE COGHLAN
.Dorothy's Dilemma
Dorothy.....Rose Coghlan
Capt. Jack Styles.....
John T. Sullivan
Earl of Dunbarton.....
William Redmond
Mrs. Pattersby.....
Helen Russell
(and Thomas Whiffen)

Oct. 13 . . RUSSELL'S COMEDIANS
.City Directory

Oct. 16 . . ROBERT MANTELL
.Hamlet
17 . . .The Louisianian and Lesson In Acting (Matinee)
The Corsican Brothers (Eve.)

Oct. 19,20 . FAGAN GILBERT & LEON
(Barney Fagan, John D. Gilbert, Leon Callas, Lottie Mortimer)
A High Roller

Oct. 22 . . DONNELLY & GERARD
(May Howard, Anna M. Berlein, Kitty Kurdsdale)
.Natural Gas

Oct. 26,27 . JULIA MARLOWE
Cymbeline
Imogene.....Julia Marlowe
Posthumus.....Robert Taber
Philario.....William Stuart
Cymbeline.....T. L. Coleman
Pisanio.....J. M. Grandoeur
Cloton.....Giles Shine
(and Charles Hartford)

Oct. 27 . . .Ingomar

Oct. 28 . . MINNIE GALE
(Criston Clarke)
.As You Like It

Nov. 6,7 . . CHARLES FROHMAN'S COMPANY
Shenandoah

PEOPLE'S (Cont'd)

Oct. 12 . . . CHARLES McCARTHY
.One of the Bravest

Oct. 19 . . . [?]
(Frank & J. B. Wills, Blanche Chapman, Josie Domaine)
.Two Old Cronies

Oct. 26 . . . ULLIE AKERSTROM
(J. F. Sherry, Frank Mower, J. T. Brenham, Edna Wilton)
.The Little Busybody

Nov. 2 . . . [?]
(Belle Stoddard, Charlotte Roy, Jossie Loane)
. A Dark Secret

WHEELER'S (Cont'd)

Nov. 9 . . . ROBERT DOWNING & EUGENIE BLAIR
. Julius Caesar
Mark Anthony..Robert Downing
Cassius.....Fred Mosley
Brutus.....Edwin Ferry
Portia.....Eugenie Blair

Nov. 11 . . . FRANK DANIELS
.Little Puck

Nov. 18 . . . JEFFERSON FLORENCE COMPANY
.The Rivals
Bob Acres...Joseph Jefferson
Mrs. Malaprop.....
Mrs. John Drew, Sr.
Lucius Tugger.....
Joseph Jefferson, Jr
Anthony Absolute..W. T. Owen
Captain Absolute.....
J. H. Barnes
Lydia Languish...Viola Allen
Lucy.....Carrie Jackson

[?]
(M. C. Daly, Paul Arthur, Amelia Summerville, Schultz Edwards, Elaine Wilson, Maggie Fisher, Joseph Tollen)

Nov. 25 . . . .Jane

Nov. 26,27 . RHEA
. The Czarina
Catherine.....Mlle Rhea
Peter the Great.....
William Harris
Olga Menzekoff.....Una Abel
Prince Menzekoff.....
Erroll Dunbar
Count Saphiaha...Lauren Rees
Admiral Villerboski.....
J. R. Armory
(Also Burr Carruth, M. C. Bowers, Alice Grahame, Belle Jordon)

Nov. 28 . . . SYBIL JOHNSTON
.The Clemenceau Case

PEOPLE'S (Cont'd)

Nov. 9 . . . KING HEDLEY
. After Dark

Nov. 16 . . . DOMINICK MURRAY
.Master and Man
Humpy Logan.....
Dominick Murray
Jack Walton.....
Walter Edwards
Robert Carlton.....
A. D. Beebee
Tom Brady.....
C. H. Sanders

Nov. 23 . . . NELLIE McHENRY
.A Night at the Circus

Nov. 30 . . . [?]
.The Still Alarm

WHEELER'S (Cont'd)

Dec. 4 . . . RICHARD GOLDEN
. Old Jed Prouty
Jed Prouty...Richard Golden
John.....Henry Rich
Haron Hemmingway.....
W. C. Holden
Zack Wilson.....
Frank R. Jackson
Beacon Hill.James Colyersas
Martha Giddons
Miss DeClairmont
Fanny Todd.....Annie Carter

Dec. 8 . . . THOMAS E. MURRAY
. Our Irish Visitors

Dec. 10,11 . CHARLES FROHMAN'S COMPANY
. All the Comforts of Home
Theodore Bender.Joseph Allen
Mrs. Bender...Mrs. Sol Smith
Alfred Hastings.....
Archibald Cooper
Tom McDow...George M. Kidder
Evangeline....Georgia Bushby
Christopher Dabney.....
J. Edwin Brown
(Also Eleanor Merron)

Dec. 12 . . . SOL SMITH RUSSELL
(Annie Belmont)
.Peaceful Valley

Dec. 15,16 . FRANK NORCROSS
. Mr. Wilkinson's Widows
Percival.....Frank Norcross
(Also Neill O'Brien, Essie Tottel, Minnie Tittel, Maggie Holland, May Mallory, Seymour Hess, Nina Heywood)

Dec. 18,19 . [?]
. The Old, Old Story
Philip Hartleigh.Ralph Stuart
Edith Bliss..Bertine Robinson
(Also Fanny McIntyre)

PEOPLE'S (Cont'd)

Dec. 14 . . . [?]
.Hands Across the Sea
Lillian Medford.....
Cora Edsall
Jean de Lussac.....
J. R. Furlong
Tom Bassell.....
William Richardson
The King..W.H.Walles
Count Paul.....
G. W. Parsons
(Also Henry Pierson, Carrie Osterman)

1891 (Cont'd)

WHEELER'S (Cont'd)	PEOPLE'S (Cont'd)
Dec. 24,25 IDA VAN COURTLAND . Lucretia Borgia Lucretia Borgia..... Ida Van Courtland Gabetta.....Albert Travener Genarro.....W. J. Butler Maffio.....Robert Wayne	Dec. 21 JOSEPH DOWLING AND SADIE HASSON . .Nobody's Claim and The Red Spider
Dec. 30 STUART ROBSON . .The Henrietta	Dec. 28 KATIE EMMETT . . .Waifs of New York

1892

Jan. 1 EFFIE ELLSLER . . . Hazel Kirke	
	Jan. 4 [?] . . . A Pair of Jacks
Jan. 6 FFOLLIOT PAGET . . . The Last Word	
Jan. 7,8 J. C. STEWART . . The Fat Men's Club	
	Jan. 11 ROSABELLE MORRISON . . .The Danger Signal
Jan. 12,13 CHARLES FROHMAN COMPANY . Men and Women	
Jan. 14 GENE CANFIELD & MARTIN TRIPP (Hoyt's Company) . . .A Midnight Bell	
	Jan. 18 [?] . . .My Jack
Jan. 21 CHARLES DICKSON . . .Incognito	
Jan. 27 MODJESKA . . .Mary Stuart Dudley.....T. B. Thalberg Paulet.....Beaumont Smith Mortimer.....Howard Kyle Shrewsbury....Robert Payton Burleigh.....John A. Lane Elizabeth.....Kate Meek Hannah.....Helen Jones Margaret.....B. Smith Mary Stuart.Helena Modjeska	
Jan. 28 ALEXANDER SALVINI . . .Don Caesar de Bazan	
Jan. 29 . . .The Guardsmen	

WHEELER'S (Cont'd)

MARGARET MATHER
(Otis Skinner, Josephine Eytinge, H. A. Landon, White
Feb. Whittlesey)
11 . . .Nance Oldfield

Feb. A. M. PALMER COMPANY
15 . . .Alabama

Feb. [?]
19,20 . .Blue Jeans
Colonel Risner..A. C. Moreland
Perry Bascomb..Lawrence Hanley
June.....Laura Burt
Sue.....Harriet Ford

E. S. WILLARD
(Miss Burroughs, Harry Cane, E. H. Tyler, Royce Carlton,
Feb. Zeffie Tillbury)
23 . . .The Middleman

DAN FROHMAN'S LONDON COMPANY
Feb. (Mr. & Mrs. Kendal)
27 . . .The Ironmaster

Feb. [?]
29 . . .The Private Secretary
Douglas Cattermole.....
Edwin Traverse
Rev. Spalding..W. W. Fairbanks

Mar. ABBOT & TEALS COMPANY
3 . . . Niobe
Niobe.....Isabelle Coe
Peter.....George R. Edeson
Cornelius.....Charles Coote

Mar. EDWARD SNADER & COMPANY
4,5 . . Paul Kauvar
Paul Kauvar.....Edward Snader
Duc de Belmont.....W. G. Smith
Gouroc.....E. R. Spencer
Diane.....Roselle Knott
Nannette.....Selma Hermann

PEOPLE'S (Cont'd)

Feb. MR. & MRS. BYRON
8 . . . The Plunge

Feb. [?]
23 . . .The Fairies'Well

[?]
(Lincoln Wagenhals, H. H. Forsman, Thomas Henry Bean, J. J. Farrel, Rachel McCrary, Kate Vanderhoff, Anna Venelaire, Miss Wells)
Feb.
29 . . .Held by the Enemy

WHEELER'S (Cont'd)

Mar. 7,8 . . ELSIE LESLIE
. The Prince and the Pauper
Miles Herndon..Herbert Archer
Earl of Hertford.....
F. W. Tibbetts
Lord Seymour....Thomas McCabe
Princess Elizabeth.....
Dora Leslie
Mrs. Canty.....Velma Swanson

Mar. 11 . . . SARAH BERNHARDT
.La Tosca
Tosca.....Sarah Bernhardt
Scarpia.....Albert Damont
Mario.....Mons. Fleury

Mar. 14 . . . MARK MURPHY
.O'Dowd's Neighbors

Mar. 16 . . . DONNELLY AND GIRARD
.Natural Gas

UNION SQUARE COMPANY
Mar. (Marie Prescott, R. D. McLean)
18 . . .Cleopatra
19 . . .Spartacus

DELANGE COMPANY
Mar. (W. S. Rising)
25 . . .Tangled Up

Apr. 6 . . . LILLIAN KENNEDY
. She Couldn't Marry Three

Apr. 9 . . . SOL SMITH RUSSELL
. A Poor Relation

Apr. 11,12 . SANGER'S COMPANY
Mr. Banes of New York

Apr. 18,19 . CHARLES HOYT
A Temperance Town

Apr. 20 . . MAGGIE MITCHELL
The Little Maverick

Apr. 28 . . [?]
A Modern Husband

PEOPLE'S (Cont'd)

Mar. 14 . . . [?]
.The Fire Patrol

Mar. 21 . . . [?]
.His Nibs, The Parson

Mar. 28 . . . [?]
.Cruiskeen Lawn

Apr. 4 . . . FLORENCE BINDLEY
. The Limited Mail

Apr. 11 . . . CHARLES McCARTHY
.One of the Bravest

Apr. 19 . . . A. Y. PERSON'S CO.
.The Police Patrol

Apr. 26 . . . CHARLES GARDNER
.Captain Karl

1892 (Cont'd)

WHEELER'S (Cont'd)	PEOPLE'S (Cont'd)
	May 2 . . . FLORENCE BINDLEY. The Pay Train
	May 9 . . . EZRA KENDAL. A Pair of Kids
May 16 . . . MR. AND MRS. KENDAL. A Scrap of Paper	May 16 . . . E. W. VARNEY, JR. The Vendetta
	May 23 . . . LINCOLN J. CARTER CO. The Fast Mail
	May 30 . . . CHARLES LODER (Nina Genell, Warren Ashley, Billy Clifford, Charles Edwards). Oh What a Night
	June 6 . . . FRANK MAYO. Davy Crockett
	June 13 . . . FRANK MAYO. Streets of New York
	June 29 . . . [?]. The Pulse of New York
	Aug. 5 . . . [?]. A Barrel of Money
	Sept. 5 . . . HASSEN & DOWLING. A Kentucky Girl
Sept. 26 . . . CHARLES FROHMAN. Jane Jane.....Grace Sherwood Charles.Herbert Fowler William.....Alf Fisher Mr. Kershaw.....Al Harris Claud.....Arthur Bingham Pixton.....Wm. Henderson Lucy Morton..... Frances Stevens Mrs. Pixton....Emily Dodd Chadwick.....John Findley	Sept. 12 . . . [?]. Lost in New York
	Sept. 16 . . . GEORGE MONROE. Aunt Bridget's Baby
Oct. 3 . . . JANAUSCHEK. Macbeth Lady Macbeth...Janauschek Macbeth.....E. K. Collier Macduff...John Fay Palmer Banquo.....David Hanchett	Oct. 3 . . . FLORENCE BINDLEY. The Pay Train

WHEELER'S (Cont'd)	PEOPLE'S (Cont'd)
Oct. 8 . . . J. K. EMMETT Fritz in Ireland	
Oct. 11 . . . HARRY LACY The Planter's Wife	Oct. 10 . . . CHARLES MCCARTHY One of the Bravest
Oct. 13 . . . J. T. POWERS A Mad Bargain	
Oct. 14,15 . TIM MURPHY & FLORA WALSH A Texas Steer	
Oct. 20,21 . DANIEL FROHMAN The Charity Ball 21 . . The Wife	Oct. 17 . . . L. J. CARTER The Fast Mail
Oct. 25 . . . REED AND COLLIER Hoss and Hoss	Oct. 24 . . . A. Y. PERSON The Midnight Alarm
Oct. 30 . . . BARTLEY CAMPBELL The White Slave	
Nov. 10 . . . ROBERT DOWLING & EUGENIE BLAIR Othello 11 . . . The Gladiator	
Nov. 15 . . . JOSEPHINE LOANE & COMPANY Mr. Potter of Texas Mr. Potter.....Harry Brady Lady Annerly..Josephine Loane Van Catt.....George Gilkins Brackett.....J. B. Atwell (Also James Ransome, Louise Blanchett)	Nov. 14 . . . ULLIE AKERSTROM Miss Roarer
Nov. 16 . . . JOHN C. RICE A Knotty Affair	
Nov. 18 . . . DOTTIE PINE The Kid	Nov. 21 . . . GEORGE PECK Under the Lion's Paw
Nov. 22 . . . MANOLA MASON COMPANY Caste	
Nov. 24 . . . RHEA Josephine	Nov. 28 . . . [?] The Dago

1892 (Cont'd)

WHEELER'S (Cont'd)	PEOPLE'S (Cont'd)
Dec. 6 . . . HOYT'S COMPANY A Hole in the Ground	Dec. 5 . . . CHARLES GARDNER Fatherland
Dec. 15 . . . BOBBY TAYLOR Sport McAllister	Dec. 12 . . . [?] The Fire Patrol
Dec. 17 . . . CHARLES FROHMAN COMPANY (Henry Miller, Hugo Tolland, Thomas W. Byley, F. W. Sprong, Kitty Blanchard Rankin, May Irwin, Emily Bancker, Phyllis Rankin) The Junior Partner	Dec. 17 . . . [?] Ne Plus Ultra
Dec. 19 . . . [?] Mavourneen	Dec. 26 . . . J. B. MACKIE Grimes' Cellar Door

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Jan. 2 . . . JAMES J. CORBETT Gentleman Jim	Jan. 3 . . . [?] Siberia
Jan. 6 . . . [?] (W. M. Paul, T. H. Taylor, Florence Modena, Marie Broughton, Ethel Marton, Mrs. Paul) By Wits Outwitted	
Jan. 10 . . . CHARLES FROHMAN (George W. Barnum, Wm. Norris, Charles Drake, John Allen, D. Sherwood, G. C. Phillips, Eleanor Merron, Helen Holland, Tillie Barnum) Gloriana	Jan. 9 . . . CARROLL JOHNSON The Irish Sassoon
Jan. 11 . . . CHARLES FROHMAN (Frank Burbeck, Fred Ross, Louis Geisel, E. Muckey, Leda Vance, Nanette Comstock, Lilian Lawrence, Maud White, Kate Meek, Myrtle Dow, Arthur Heyden, F. Phillips) Men and Women	

WHEELER'S (Cont'd)	PEOPLE'S (Cont'd)
Jan. 14 . . . DONNELLY & GERARD .Natural Gas	
Jan. 16 . . . DANIEL FROHMAN .The Grey Mare	Jan. [?] (Mary Merrick, Ethel Barrington, J. R. Furlong, Eddy Fox, John Barker, William Bonelli, John P. Braun, Raymond Shaw)
Jan. 17 . . . CHARLES HANFORD .Julius Caesar Mark Anthony..Charles Hanford Brutus.....Bennett Matlack Cassius.....E. R. Spenser	Jan. 16 . . . .The Two Sisters
Jan. 18 . . . NAT GOODWIN (Charles E. Holt, Lizzie Hudson Collier, Maud Dupre) .A Gilded Fool	
Jan. 20 . . . MODJESKA (Otis Skinner, Beaumont Smith, Robert Peyton Carter, John L. Lane) .Mary Stuart	
Jan. 21 . . . JOHN L..SULLIVAN .The Man from Boston	
Jan. 23 . . . GUS REYNOLDS & CLARA COLEMAN .Nora Macree	Jan. 23 . . . [?] .The Stowaway
Jan. 26 . . . [?] .Paul Kauvar	Jan. 30 . . . [?] .Shadows of a Great City
Feb. 4 . . . STUART ROBSON . The Henrietta	
Feb. 6,7 . . BYNE BROTHERS . Eight Bells	Feb. 6 . . . BARNEY FERGUSON .McCarthy's Mishaps
Feb. 8 . . . BELASCO COMPANY (Louise Leslie Carter) . Miss Helyet	
Feb. 10 . . . [?] (W. H. Fitzgerald, Charles B. Butler, Thomas A. Hall, Alice Vincent, Gertrude Whitty, Mrs. C. A. Haslem) .Husband and Wife	

WHEELER'S (Cont'd)	PEOPLE'S (Cont'd)
ALEXANDER SALVINI Feb. (William Redmond) 13,14 . Don Caesar de Bazan 14 . . The Guardsmen	Feb. VERONA JARBLEAU 13 . . .Starlight
Feb. EFFIE ELLSLER 18,19 . .Hazel Kirke Hazel Kirke.....Miss Ellsler Dunstan Kirke..C. W. Couldock Arthur Carringford..... Robert Douet Pitticus Green...Frank Weston	
Feb. RHEA 20 . . .Much Ado About Nothing	Feb. [?] 20 . . .The Spider and the Fly
Feb. CHARLES DICKSON 22 . . .Incognito	
Feb. WALKER WHITESIDE 24 . . .Hamlet	Feb. W. A. BRADY CO. 27 . . .After Dark
JOSEPH MURPHY Feb. (Belle Melville) 28 . . .Kerry Gow Mar. 1 . Shaun Rhue	Mar. EDWIN ARDEN 6 . . . The Eagle's Nest
ROBERT MANTELL (Charlotte Behrens, Caroline Mar. Miskel, C. Hallock) 7,8 . . The Face in the Moonlight	